

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Vol. XXVII—No. 4—WEEKLY

NEW YORK, OCTOBER 27, 1928

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Carnegie Relents Towards Academicians

*Timid Americans and Bold
Frenchmen Contrasting Fea-
tures in Current Carnegie In-
ternational Exhibition*

By MARY MORSELL

Spiritual regenerations on a wholesale scale are often a trifle unreliable. Last year we witnessed the astounding spectacle of the Carnegie International turning from its comfortable academic gods and embracing the modernist movement with sudden and unexpected fervor. This year the exhibit still remains essentially true to the modernist conversion, but the ardor has cooled a bit, the devotion is not so whole souled. There is a comfortable and perhaps humanly understandable reversion to some of the older, more familiar gods, although the prize awards in most instances remain technically true to the modernist creed.

The back sliding is most noticeable in the American section. It is only just to admit that last year's fine collection of moderns eliminated from this year's show a large percentage of the best talent. Still, there are Weber, Demuth, Marin, O'Keefe and Pascin who have not been seen at Carnegie. And among the less generally known men, there are works by Stephen Hirsch, Canade, Arnold Friedman, Alexander Brooks, and many others which in the present show might have given lively contrast to the stolid virtues of Horatio Walker, Edmund Tarbell, John Noble et al.

Next to the American assemblage, the partial reversion to type is most keenly felt in the German room. Last year there was a courageous exhibition of most of Germany's daring, if sometimes brutal and heavy handed young painters—Otto Muller, Pechstein, Otto Dix, Erich Heckel, Karl Hofer, and Willy Jaeckel. This year, with the exception of Schmidt-Rottluff, the section is divided between a throw back to German *gemütlichkeit* in the persons of Max Liebermann and Emil Orlik and polite attempts at modernism by Gert Wollheim and Charlotte Berend-Corinth.

English modern art being what it is, neither the Carnegie authorities of this year or last year could do much about it, and the selection on view is probably as agreeable as possible under the circumstances.

It is difficult to pass fair judgment upon the level of quality in the Italian, Spanish, Russian, Belgian and other smaller groups. There is a great deal of highly competent and very empty work in all these rooms, enlivened by an occasional surprise. Nevertheless one has a general feeling that here, too, modernist fervor has cooled since last year and rendered possible the admission of such choice bits as the fox and game paintings of Mr. Liljefors of Sweden and the elaborately photographic portrait of Miss Eleanor Patterson in *The Miracle* by Mr. Hammer of Austria.

On the whole, the French room with its fine Picassos and Braques, has the smallest percentage of really negligible painting. Upon entering it from the chilly English assemblage, one has a pleasant first impression of coming into a flower garden, gay in color, joyous in spirit. Later one sifts the good from the merely pleasant, but the entire room is more alive than any other assemblage in the exhibit. And unlike the American room, it does not appear to be devitalized by the modernist enthusiasm of last year. Matisse, Utrillo and Friesz could not

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PORTRAIT OF GIAN CARLO DEI MEDICI

By SUSTERMAN

Recently sold to an American collector by M. Knoedler & Co.

KNOEDLER SELLS FAMOUS PORTRAIT BY SUSTERMAN

The portrait of Cardinal Gian Carlo dei Medici by Susterman which was formerly in the Holford Collection has just been sold to an American collector by M. Knoedler and Company. This portrait was No. 42 of the sale on May 18th and 19th, 1928, and was bought by

the firm for about \$65,000. It has been published many times and is regarded as one of the painter's most important works.

As may be seen from our illustration the canvas shows a full-length figure of a young man with blue eyes and brown

curly hair, in richly embroidered pale green doublet fastened with points of red ribbon, slashed sleeves showing crimson lining and undersleeves, large white collar and cuffs of point lace, crimson breeches embroidered with lines of gold

(Continued on page 2)

VanDiemen Shows Rubens And Van Dyck

*Four Paintings by Each Master
Form Exhibition of Fine Qual-
ity. Unusual Work by Rubens
Is Included*

The eight paintings which compose the present exhibition at the Van Diemen Galleries are evenly divided between Rubens and Van Dyck. All but one of the pictures are of simple figures, portraits chosen from well defined periods of the artists' careers and each is thoroughly representative, unquestionably authentic and finely preserved.

The series of pictures by Rubens begins with one of the few extant portraits done during his short stay in Genoa in the beginning of the XVIIth century. At this time Rubens was under the patronage of the Duke Vincenzo Gonzaga of Mantua, for he had entered the Duke's household in 1600 and, except for occasional leaves of absence, remained with him until 1608. The Genoese visit in 1606 or 1607 followed journeys to Rome and Spain and the Van Diemen portrait is strongly marked with the influence of the old masters whose work Rubens had seen and studied.

This portrait of Briggitta Spinola of Genoa, which we illustrate in this number has, at first glance, little to suggest of the familiar Rubens manner. Only in the bird which perches on the chair and in the play of color and form in the upper left of the canvas are there signs of the bold, exuberant painting of the later years. The canvas is reserved, even a little stiff, a comment, possibly, on the different temperaments of Rubens' Italian ducal patrons and his later admirers in Holland. There is a delicacy in the picture, an attention to minute detail which is seldom found even in his earliest work. A few years after this was painted and after he had returned to Holland we find him portraying Isabella Brant with equal care. This dual portrait of Isabella and himself in the Pinakothek in Munich is a definite link between the Italian portraits and his later pictures and we find in it the same beautiful paintings of lace and ornaments.

Another portrait in the Van Diemen exhibition also belongs to this Italian period but is probably earlier than the first. In this the union of national styles is less complete. Dress, ornaments and composition are Italian; the face is Dutch and presents a marked contrast to the costume.

The third Rubens portrait belongs to the artist's middle years, the period of his greatest productivity and complete mastery of luminous color. It represents Hendrik van Thulden of St. George's Church, Antwerp, a blond, full faced man wearing a white cassock and red stole. Last of the pictures is an "Annunciation," a complete picture which is also a study for the famous ceiling in the Jesuit church at Antwerp. Although this is one of the earliest of the Dutch pictures, painted soon after his return to Antwerp from Italy, it has the swing of line and resonance of color which were to be his most distinguishing characteristics.

Three of the four Van Dycks in the exhibition date from the years when the painter was associated either as pupil or assistant with Rubens. The two earliest, a powerful head and torso of the apostle Simon and a sketch of a boy's head show most strongly the influence of his master. Here are the deeply shadowed,

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Knoedler Sells Famous Portrait By Susterman

(Continued from page 1)

below the knee, after the fashion of the gallants of his day, to show the crimson silk garter tied in a bow and finished with point lace; he is standing with his right arm akimbo and right hand in a glove with elaborate gauntlet, the left of which he carries in his left hand; his sword hangs from an embroidered belt across his right shoulder, and he wears a large gray felt hat trimmed with long red and white feathers; dark curtain and dark landscape background with the sky lightening towards the horizon.

Giovanni (Gian) Carlo, second son of Cosimo II, of Medici, 4th Grand Duke of Tuscany, and Maria Maddalena, sister of the Emperor Ferdinand II, was born in 1611. It is said that his brother, Ferdinand II, wished in 1630 to marry him to a rich Neapolitan lady, Anne Caraffa de Stigliano, but the King of Spain refused his consent and she was married instead to the Duke of Medin de las Torres who then became viceroy of Naples. Gian Carlo was offered in compensation the generalship of the Mediterranean, which he accepted. In 1642, he visited Spain and on his return took part in the expedition against Pope Urban VIII. Urban was succeeded by Innocent X in 1644, who was friendly towards Ferdinand and the Medici, and he created Giovanni Carlo a cardinal, and Susterman accompanied him to Rome in that year (1644) to receive his hat from the Pope. After his creation as Cardinal, he lived for some years in Rome. When Queen Christina of Sweden renounced her throne, became a Roman Catholic, and set out for Rome, Cardinal Gian Carlo was sent to receive her, and he later acted as her godfather, on behalf of the King of Spain, at the time of her confirmation; he also became her spiritual director but when Alexander VII succeeded Innocent X, he considered Gian Carlo far too young and handsome for such a task and thought it more seemly that the Queen

A. U. POPE BUYS "EMPEROR'S CARPET" FOR AMERICAN

Announcement has just been made of the purchase by Mr. Arthur Upham Pope of the famous "Emperor's Carpet" which was recently sold at Christie's for \$115,000.

Mr. Pope is at present en route to England and the continent but before sailing said that he had acted as agent for a client whose name could not be revealed at this time. No definite statement of price has been made but it is probably more than \$200,000.

should have an older Cardinal, and he asked for Gian Carlo's recall to Florence.

In the middle of his reign, Ferdinand II sought the assistance of his three brothers, Matthias, Gian Carlo, and Leopold, in governing Tuscany—to Cardinal Gian Carlo was assigned the control of financial affairs. He was a great collector of pictures and objets d'art, and did all in his power to advance the fine arts. Florence owes the wonderful collections in the Pitti and Uffizi Galleries to the two Princes, Giovanni and his brother Leopold, for Giovanni's collection went to form the gallery in the Grand Ducal Palace itself (the Pitti Gallery) and that of Leopold to that of the Uffizi, to which the reigning Duke, Ferdinand, added the pictures he had inherited as head of the family and those which had come into his possession from Urbino on his marriage to Vittoria della Rovere.

Cardinal Giovanni Carlo died in January, 1663, at the age of fifty-two, much regretted by his family on account of his agreeable disposition and by his country for his ability in public affairs. He was buried in great splendor in the family mausoleum, and his body was found in 1857 to be one of the few which had been left completely undisturbed by thieves.

He is said not to have entirely disdained the pleasures of this world.

Blumenthals Give Million to Metropolitan

A gift of \$1,000,000 from Mr. and Mrs. George Blumenthal to the Metropolitan Museum of Art, made at the meeting of the museum trustees on Oct. 15th, was announced recently from the offices of Robert W. de Forest, President of the museum, at 30 Broad Street, reports the *New York Times*. Mr. Blumenthal is a member of the French banking firm of Lazard Freres, 120 Broadway.

In making the gift, according to the statement from Mr. de Forest, the donors stipulated that the income of the fund should be added to the principal until their deaths. Thereafter, the trustees of the museum can dispose of the income, as well as the principal of the fund, the only restriction being that the principal must be expended only for the purchase of works of art.

"While this is the most important gift Mr. Blumenthal has made to the museum," the statement said, "it is by no means the first one, and he has shown his interest in the museum even more by service than by gift. He has been an active trustee ever since his election in 1909, nearly twenty years ago. For many years past he has been chairman of its finance committee and a member of its executive committee as well as of its purchasing committee."

At Mr. de Forest's office no record of Mr. Blumenthal's previous contributions was available.

NORWEGIAN ART AT NEWARK MUSEUM

A display of Norwegian art is on view in the special exhibit room of the Newark Museum. It includes sculpture, watercolor, drawings, lithographs and tapestries by Norwegian artists resident in America.

The most striking objects in the exhibit are sculptures by Trygve Hammer, a sculptor who designed and executed the Roosevelt Memorial recently erected at Tenafly. Two tendencies are observable in Mr. Hammer's work. One is represented by the head of Hendrik Ibsen, Norwegian playwright, the portrait of an "Old Man," and the child's head in bronze entitled "Margaret." These are realistic works, showing a study of the model and insight into character.

The other type of work is less realistic and is more stylized; planes have been simplified and the basic structure emphasized, while no attempt has been made to portray the accidents of surface structure. "Russian Officer" and the portrait of Schuyler Quackenbush are the latest examples of this tendency in Mr. Hammer's work.

Another artist represented in the museum exhibit is Mons Breidvik, a Norwegian who has lived in this country since 1925 and has become well known here for his work in black and white. He shows drawings; lithographs and watercolors of children, portraits of famous people, including President Coolidge, illustrations for Norwegian folk tales and mythology and bookplates.

The third artist in the exhibit is Miss Ragna Breivik, a Norwegian woman who has for some time been connected with the Edgewater Looms at Edgewater. She has charge of the dyeing at the Edgewater establishment. Her exhibits in the Newark Museum include two tapestries.

BRITISH ARTISTS EXHIBITION ON BERENGARIA

An exhibition of paintings, drawings and sculpture, the works of the "less-known" British artists will be held under the auspices of the British Artists' Exhibitions, whose founder is Sir Joseph Duveen, Bart. on board the R. M. S. Berengaria. The exhibition opens Monday, October 29th at 2:30 p. m. and may be viewed, gratis, by the public during the following three days the Berengaria remains in harbor. Sir Martin Conway, chairman of the Executive Committee of the British Artists' Exhibitions, accompanies the exhibit and will have it in his charge during its stay in New York.

POPULAR ART CONGRESS MEETS

PRAGUE.—The First International Congress of Popular Art, organized under the auspices of the League of Nations, by the International Institute of Intellectual Co-operation, was held in Prague from October 7th to 13th, reports the *Sunday Times* of London.

More than twenty nations were represented, including two states which are not members of the League—Russia and the United States.

The object of the congress was to show that countries, in spite of the varied features of their national folk life, have a common basis of art and culture, and to establish a definition of "popular art."

This first congress made a special study of the traditional work of the artisan in the different countries, which, from the very early days when primitive man took his flint and decorated the walls of his cave with rough figures of animals, has sought to make every-day objects ornamental as well as useful.

After the opening ceremonies the congress divided into five committees. The first studied the history of the popular arts and the effect upon them. The second and third examined the plastic and decorative arts. The fourth dealt with song and group singing and instrumental music and the fifth with dancing and dramatic art.

150 ROWLANDSON DRAWINGS FOUND

LONDON.—Over 150 drawings by Thomas Rowlandson have just been discovered in an attic, and are to be offered for sale at Sotheby's next month, says the *London Daily Chronicle*.

The drawings have not yet been catalogued, but it is admitted that the collection is a valuable one, consisting of original work by the well known caricaturist.

Rowlandson's drawings have been repeatedly reproduced, but the drawings themselves continually appreciate in price.

Prices in recent years have touched three figures for good specimens, so the attic find may prove to be worth some thousands.

Rowlandson was born in Old Jewry, London, in 1756, and even as a school-boy was noted for making caricatures of his masters on the margins of his books. He studied in Paris and at the Royal Academy, and for a time devoted himself to portrait painting.

Latterly he became addicted to gambling, and in this fashion dissipated more than one valuable legacy. On one occasion he is said to have sat at the card table for thirty-six hours.

He died in 1827.

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CARNEGIE INSTITUTE PURCHASES DERAINE

PITTSBURG—The painting, "Still Life," by Derain, which was awarded first prize in the 27th International, has been acquired by the Department of Fine Arts for the permanent collection at the institute. This was announced by Homer Saint-Gaudens, Director of Fine Arts. In commenting on the purchase of the Derain canvas, Mr. Saint-Gaudens said:

"It may be of interest to know that Derain received the first prize on the unanimous vote of the jury, establishing the unqualified opinion on the part of the judges that the painting was the outstanding canvas in the exhibition. This is in accord with Derain's position, which for many years has been that of the leader of those French painters who have sought to keep their art in step with the march of social progress. For Derain and the many who have followed him believe that modern painting should be as distinct a reflection of modern life as modern literature or modern music."

"Derain long ago acquired his reputation and his representation in the Luxembourg and the larger museums of Europe and the United States. But this purchase marks a departure in the policy of the trustees of Carnegie Institute toward acquiring what depends for its reputation on the judgment of the day rather than what is backed by the tradition of yesterday; a policy, which, after all, is distinctly needed in a gallery that hopes as the years go by, to set forth a representation of chronological art. In pursuing this policy the Carnegie Institute is carrying on the wishes of Mr. Carnegie who desired that the institute should not purchase old masters but paintings of merit by contemporary artists, who, in the years to come, will be old masters."

The painting was purchased through the Patron's Art Fund, which was established in 1922 for the purpose of adding contemporary paintings to the permanent collection. Since 1922 twenty-one paintings have been purchased and placed in the permanent collection. The subscribers to the Fund are as follows: Mr. Edward H. Bindley, Mr. George W. Crawford, Mrs. William N. Frew, Mr. Howard Heinz, Miss Mary L. Jackson, Mr. George Lauder, Mr. Willis F. McCook, Mr. Andres W. Mellon, Mr. H. B. Mellon, Mr. W. L. Mellon, Mr. F. F. Nicola, Mrs. John L. Porter, Mrs. Henry R. Rea, Mr. Emil Winter, Mrs. Joseph R. Woodwell, and Mrs. James D. Hailman.

On the first day five paintings in the exhibition were reported sold.



PORTRAIT OF BRIGITTA SPINOLA OF GENOA

By PETER PAUL RUBENS

This splendid example of Rubens' little known Genoese period is included in the current exhibition of paintings by Rubens and Van Dyck at the Van Diemen Galleries

Van Diemen Shows Paintings By Rubens and Van Dyck

(Continued from page 1)

heavily lined faces which were also characteristic of Rubens.

A portrait of a lady, also in the exhibition, may be a little later than the first two, although it is given the same approximate dating. It is distinctly different from the others, less anecdotal, simpler and more luminous. Also in this the famous Van Dyck hands appear, perhaps one of the first pictures in which he adopted a convention which later marked nearly all of his portraits.

Last of the Van Dycks is a portrait of Jean Baptiste van Bisthoven, Rector of the Jesuit College in Antwerp, a monumental, full length portrait dating from the later years of the painter's life. It belongs to the period during which Van Dyck painted many of his more famous English portraits and in it, as in those of the English gentry, the foundation on which the English painters of a later century built is quite apparent. It is a portrait truly in the grand manner, dignified, imposing and magnificently painted.

FRIESZ AND DERAINE SOLD IN PARIS

PARIS.—There was a large attendance on October 11th, at the sale in Room 6 of the Hotel Drouot of seventy-eight paintings and thirty-five drawings by "ultra-realistic" artists. The sale conducted by Me. Bellier and Me. Motel, assisted by MM. Hessel and Briand, experts, brought 232,000fr.

The two pictures which produced the keenest bidding were a landscape by E. O. Friesz, which reached 16,500fr., and a bust portrait of a young woman by Derain, which attained 16,000fr.

A landscape by Utrillo, "Le Bal de la Butte Pinson," went to M. Briand for 9,700fr. Another picture by Friesz, "La Fenetre Ouverte Garnie de Fleurs," brought 11,800fr., and "Le Violoniste en Noir," by Chagall, cruelly realistic, reached 10,000fr.

Two Americans were purchasers at the sale. Mr. Benjamin Davis, of Brooklyn, obtained for 650fr. a picture by Yves Alix representing an advocate, 56 centimetres high and 45 centimetres wide, and a gouache by Bourdelle, representing angels among clouds, went to Mr. Kershaw, of New York, for 780 francs.

The works were on sale as a consequence of the dissolution of the Société de la Galerie Granoff.

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Detroit Institute Secures Four Paintings by Derain

THE ART NEWS has secured permission from Dr. W. R. Valentiner to use the following article by him which will appear in the forthcoming *Bulletin* of the Detroit Institute of Arts:

If we except Matisse and Picasso, the most characteristic and original exponent of the modern movement in France may be said to be André Derain. His position in the field of painting is somewhat similar to that which Maillol holds in sculpture. Just as Maillol's style with its heavy compact forms and simplified outlines is opposed to Rodin's pictorial treatment and restless outlines, so Derain's art is in strong contrast to the impressionistic style of Monet and his contemporaries. Nothing remains in his paintings of the glittering surfaces arrived at by means of numerous little dots of different shades of color, of the dissolving of the forms through diffusion of light; no longer do we see a treatment of details, with an

almost photographic rendering of a certain mood of nature. He constructs his compositions in broad masses of forms, simplifies the outlines into heavy contours, and builds his color scheme upon a few unbroken tones, generally a deep brown or gray, from which possibly another note, a deep green or red, may stand out. The compositions are not as in the impressionistic style, a slice cut out at random from nature, but, with a concentration upon the main forms, carefully built up and given a feeling of great solidity.

Derain's art could hardly have developed to such power without the precedence of Cézanne, who laid the foundation of the modern style, but he goes further than Cézanne, and draws his forms still more closely together in compact masses, and outlines them with heavier curves. Less refined and rich in his color schemes than Matisse, less imaginative and less versatile than Picasso, who in



"YOUNG GIRL"

By ANDRÉ DRAIN

Recently acquired by the Detroit Institute of Arts

every phase shows a new unexpected aspect of his art, Derain is primarily the constructor of architectonic compositions. Not in any way are they compositions with architectural features, but compositions built with the sense of architecture, whether they represent clear, open landscapes or forests, the soft masses of his nudes, or the broad lines of his portraits studies.

It is natural that in his endeavor to show the basic forms of nature, he arrives at a logical, rational style, not unlike the classic art which we find in many of the best French painters of earlier periods. There are two tendencies in French painting, constantly alternating with each other: one is represented by the rococo painters like Lancret or Fragonard, whose art creates a playful decorative style with delicate shades of color and an infinite variety of curves covering the surface (this art is revived in the painting of the romantic and impressionistic schools; a modern exponent of the style is Marie Laurencin); the other tendency aims at a classic simplification of lines and colors, a tendency followed by Poussin, Claude Lorrain, Jacques Louis David, and in modern times by Cézanne and finally by Derain.

If we study the beautiful drawing by Derain which the institute owns, we will easily understand this classical tendency in his art. In the great rounded forms of the outlines we are immediately reminded of the masters of the beginning of the XIXth century, although there is no direct imitation and the connection is no doubt an unconscious one so far as the artist is concerned. The fine nude, a painting recently acquired by the museum, composed in well balanced planes and clear, forceful outlines, also has this classical appearance. Compared with the delicate forms and colors of the still life, an earlier work of the artist which the institute acquired in 1923, it shows a later development, with forms of a more decided character. The colors no longer have the same fine, pale shades and nuances, through the general character of the color composition is of a similar, though deeper note, its shades of brown and gray contrasted with the dark red of the hair of the girl and the white of the linen.

The landscape art of Derain is now well represented through the recent purchase of the "Bay of Ciotat" (reproduced in Elie Faure's book on Derain), a composition of clear construction and almost cubic forms, while the fourth painting by the master to come into the possession of the institute, "Girl with Red Hair," with the strong blue green of the costume of the girl and with its soft curves, has an unusual charm, without being less forceful than the others in the unity of lines and forms which make up the composition.

Derain was born in Chatou near Paris. Contrary to the wishes of his parents, he gave up his career as an engineer, and studied with Carrière, with whose style, however, he seems little impressed. His style was formed under the influence of Cézanne, but he also studied with much interest the art of van Gogh, Matisse and Henri Rousseau, while his friend from youth was Vlaminck. His activity was interrupted by his military service as a common soldier, which lasted throughout the war, eleven years altogether, four of which were spent at the front. It is characteristic that he never painted any war pictures, despising this so-called art. When he took up his work again after the war, he had found his own style; his art had become simplified and purified, a simplification and purification that only great experiences can give.

UTRILLO RECEIVES LEGION OF HONOR

PARIS.—A few years ago, Maurice Utrillo was painting pictures on the walls of a small Montparnasse restaurant, run by an American woman, in exchange for meals. Now his pictures command American prices and, on October 11th, Utrillo was presented with the Cross of the Legion of Honor, reports the *New York Herald* of Paris.

A group of fellow artists and writers journeyed down from Paris to the Château de Saint-Bernard below Lyons where Utrillo lives to present him with the honor. The decoration was pinned on the painter by M. Charles Sennard, his sponsor.

How great is the demand for Utrillos now is exemplified by the fact that even those pictures he painted on the restaurant walls were cut out, wall and all, and borne off in triumph by a collector.

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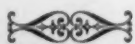
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The Bourbon Bellini in the Detroit Institute of Arts

Museum Has Just Purchased Masterpiece Which Had Been Hidden for Centuries

By W. R. VALENTINER

THE ART NEWS has secured permission from Dr. W. R. Valentiner to use the following article by him, which will appear in the forthcoming *Bulletin* of the Detroit Institute of Arts.

The combined expression of great beauty and deep sentiment which the recently acquired painting of the "Madonna and Child" by Giovanni Bellini possesses, is as rare in art as in life. Italy, the country of a beautiful race, has produced many masters in art who were endowed with an unusual sense for beautiful forms, but not often did these artists know or care to know how to fill these forms with touching sentiment. The ability to express deep human feeling in art is usually attributed to Northern artists who, with this talent, often sacrificed beauty to expression. There were, however, in Italy exceptions to this rule, especially in the northern part where the Germanic influence was strong, and surely masters like Mantegna and Donatello could not go further in their representation of touching human experience. It was just these two artists who influenced Bellini in his youth but while they, with advancing years, were inclined to go to the extreme in such endeavors, Bellini became milder and less dramatic in his old age, aiming more and more at types of outer and inner harmony, but never forsaking the deep sentiment which he had learned to express from his youth on.

Botticelli, the painter who represents the early Florentine Renaissance in the way that Bellini does the early Venetian, has, indeed, in common with him, this combined expression of beauty and sentiment, yet Bellini's forms and emotions because they are more normal, are easier to understand and appeal to a wider circle. Only highly sensitive natures are able to follow Botticelli when it comes to his compositions of extravagant linear rhythm and fervent religious feeling. Bellini's art, treating for the most part the familiar subject of the Madonna, has a most general appeal, pleasing the sophisticated connoisseur as well as the casual spectator. In contrast to Botticelli, who, of a delicate nature, inclines to melancholy, Bellini's view of life is optimistic. His religion is closely connected with his love for idyllic landscape, while Botticelli prefers the wall of the palace or the cloister to the open spaces. While Botticelli believes in resignation and asceticism, Bellini expresses in his religious paintings a consoling faith. It means that he was gifted with a most perfectly balanced nature. This evenness of temperament may account for the steadiness of his development, his long and quiet life, his far-reaching influence—very different in all these respects from Botticelli. With many excellent painters near him, who were more or less influenced by his art, Bellini ruled in Venice in the domain of painting for half a century, much longer and much stronger than the more isolated Botticelli in Florence. He holds there in the XVth century a position similar to that of Titian, his great pupil, in the XVIth. Both reached an age of more than eighty, their art showing unflinching skill to the very end. The fame of the Venetians as great colorists is mainly based upon the creative power of these two geniuses.

A first glance at our Madonna reveals how great a colorist Bellini was. The colors are of extraordinary intensity. Not only does each color radiate vibrant life—even the light brownish flesh tones seem to stream out rays of light—but the colors are grouped together in such a way that while forming a perfect harmony of the whole, they intensify one another through contrasts. At the same time they mark the spacing of the composition in its depth by separating the different planes. From the background of cooler shades, made up of the brilliant green curtain to the left, and the pale blue sky and hilly landscape to the right, the group of the Madonna and Child stands out in warm glowing colors: the dark, yet vivid blue mantle, the different soft shades of rose of the dress, and the white veil of

the Virgin surrounding the delicate neutral flesh tones.

No less impressive is the linear composition. If we go through the considerable number of compositions representing the Madonna in half length which Bellini painted during his long life, we find few which have solved the problem in such a natural, yet monumental manner. Carefully balanced on each side, the triangular composition rises like a structure of great solidity, soft in its outlines, yet of architectonic appearance. By bringing the knees of the Madonna up to the lower border of the picture, the artist creates a first plane from which he develops the depth through closely connected successive planes, the next plane being marked by the child standing on the right and the book resting on the left knee of the Virgin. These planes are connected by a flowing movement of the folds of the garments, and it seems as if we were led by masses of rolling waves from the lower foreground to the crowning head of the Virgin, which is slightly reduced in size in order to give to the construction a more monumental effect by placing the summit of the mountain at a greater distance.

The use of a book as a means of separating two planes, not used by the artist in his other Madonna compositions, was first introduced into Renaissance art by Donatello in his sitting statue of St. John the Evangelist in the cathedral of Florence. Not that it seems likely that Bellini at so late a period was influenced directly by the great sculptor, but it shows that in building up his compositions he willingly accepted motives used in plastic art, and that, unlike many other painters, with him a beautifully developed colorism did not mean the lack of a sense of construction or of correctness of design. This clearness of forms is still characteristic of his later works, to which our composition belongs, although the hard plasticity of his early paintings had long been replaced by predominant softly outlined color planes in which we feel the approach of the art of Titian.

We do not need to dwell upon the beauty of the individual forms, upon the youthful charm of the faces, both of mother and child. Still more wonderful is the way in which the artist was able to add dignity to charm, and supernatural expression to the naturalness of appearance. The impression of dignity—always more a matter of pose than of facial expression—is based mostly upon the position of mother and child, in which the hieratic style of the Medieval altarpiece survives: the mother enthroned above the altar shows to the community

the Christ Child, who blesses the adorers. But if it were not for the nimbus around their heads—these delicate gold rays, which are the last remnant of the broad golden haloes of the Gothic masters—would we be conscious of the fact that we have godlike beings before us? Certainly their appearance seems entirely human, yet it is an extraordinary achievement of this still deeply religious art that the master, through slight touches, gave his figures a superhuman character. This child of beautiful formed eyes, and with pretty minutely formed eyes, and with nose and mouth crowned by a high, intelligent forehead, does he not at first seem to be standing securely on his mother's lap? The feet are gracefully placed, one as if standing upon the Virgin's knee, the other leaning against the folds of her mantle, yet in reality he does not stand, he is freeing himself unconsciously from any connection with the earth, even from the hand of his mother which lightly touches his body, and rising with a swinging movement he seems to come nearer to us, and the Virgin, retiring in pride of her child, gazes far behind us into infinite space where the future of her child and of mankind lies.

This transcendental element in his composition, this touch of a world to come, Bellini shares in his late works with other great masters who reached a similar ripe old age, rich in the wisdom of a long life's experience. Our painting bears next to the signature the date 1509 and was thus executed when the artist was about seventy-five years of age. The monumental altarpiece of St. Zaccaria painted in 1505, and the beautiful composition of St. Francesco della Vigne of 1507 lay behind him; the great Madonna of the Brera, the altar of St. Christosomo, and the Bacchanal of 1514 of the Widener collection were still to come. Our composition fits in clearly between the altarpiece of St. Francesco della Vigne, where the child's position is very similar to ours, and the one of Milan, where the Madonna is placed in a similar attitude.

What an impression the art of the old master still made on his contemporaries we may conclude from the letters of Albrecht Dürer, who as a young man visited Venice in 1506, and wrote to his friend Pirckheimer in Nuremberg: "Gianbellini is very old, yet he is far the best among all painters." And this he wrote at a time when Giorgione and Titian had already executed some of their greatest masterpieces. Of Bellini's character Dürer gives a splendid testimony. The German master had found considerable jealousy among the Venetian artists, "but," he writes, "Gianbellini has lauded me before many noblemen. He wanted to acquire some of my work and came himself to see me, asking me if I would

(Continued on page 6,
Illustrated on page 12)

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The Bourbon Bellini in the Detroit Institute of Arts

(Continued from page 6)

execute something for him, for which he would be glad to pay me well. Everybody here says that he is a most honorable character, and I have great admiration for him."

When Bellini died, ten year later, the historian of the Venetian Republic, Marino Sanuto, noted in his diary (November 26, 1516): "It has become known that there died Juane Belino, the excellent painter whose fame is known throughout the whole world; despite his old age he still painted most wonderfully."

Giovanni is well represented in American collections, yet most of his works over here belong to his early and middle period. B. Berenson writes in his book on "Venetian Painting in America" (1916): "We in America cannot boast

of a single painting of his later years. This is not likely to be remedied, for Bellini in his old age let his mind work rather than his brush, and the pictures painted with his own hands, except those in churches and public collections, are far from frequent." Thus still the more welcome is this Madonna in a public collection in this country, a masterpiece which, also according to Berenson, the most astute critic of Italian paintings, is unquestionably an autograph work by the great artist and which may be said to be the most important Madonna composition in any public collection in America.

Since the painting was in the possession of the Bourbon family for almost one hundred years, and has been seen by only a few scholars, it is little known in art literature. The Art Institute acquired it from the Vicomte de Canson at Paris,

who had purchased it from Don Jaime de Bourbon; he had inherited it from the Count de Chambord, whose mother, the Duchess of Berry was the daughter-in-law of Charles X, who reigned in France from 1824 to 1830. The Venetian mansion of the Duchess de Berry, the beautiful Palazzo Vendramin Calergi, was close to the Mocenigo Palace, where our painting was preserved since the time when it was painted for the Mocenigo family in 1509. The Duchess acquired it in the first half of the XIXth century. In 1813 it was still in the Mocenigo Palace, where it was described and praised in this year by Dr. Francesco Aglietti in a lecture delivered in the Royal Academy of Fine Arts in Venice.

Through the purchase of the Bourbon Bellini by the Art Institute, a masterpiece hidden even from the eyes of connoisseurs for centuries, can now be enjoyed by thousands, and will tempt the wide circle of lovers of his art, in whatever part of the world they may live, to pay a visit to the work which is now housed within the walls of the museum. Its acquisition will be forever a pride to the city of Detroit.

EGYPTIAN PURCHASES FOR ART INSTITUTE

INDIANAPOLIS.—The John Herron Art Institute takes pleasure in announcing the opening of an exhibition of new Egyptian purchases which were made last winter in Egypt and Paris by one of the directors. In the collection are to be found original works, casts of masterpieces of Egyptian sculpture, and numerous photographs of tomb decorations.

At state of an unknown court official of the Fifth Dynasty, excavated by the Harvard-Boston Expedition in 1912 near the Great Pyramid and presented to our Museum by Dr. George A. Reisner, is the most valuable of the collection. One may still see traces of color on the limestone after the passage of some forty-six hundred years. In pleasing contrast to this stone figure is the gilded mummy mask of the Saitic period. Here one has a glimpse of the Egyptians' love of rich color and detail. But the most beautiful

sculpture is the celebrated bust of Queen Nefertiti, a royal lady who will exemplify her name, which means "a beautiful one comes." The original of this work is one of Berlin's choicest treasures. Other important original pieces are a wooden sarcophagus, a wooden bust of the Empire period, and two bronze statues, one of Isis and the other of Neferth. Among the casts of portrait busts are those of Kephren, Ikhnaton, Rameses II, a scribe, the goddess of fire, and two heads of princesses.

Our knowledge of Egyptian life has not only been gained from statues but also from the many frescoes and low reliefs in the tombs. Casts of two famous friezes cut in low relief in soft limestone, photographs and colored drawings are an entertaining part of the exhibition.

Some of the younger visitors will be delighted with the wooden boat model which looks like a modern toy, and others will be fascinated by the gruesome mummies of a cat, dog, fish, crocodile and hawk.

As Egypt has such a vital interest to the artist, teacher, historian, and traveler, it is hoped that the exhibition will be constantly used for study. Lectures may be arranged for clubs and other interested groups.



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PRINTS AND BRONZES FOR BRITISH MUSEUM

LONDON.—Some interesting additions to the collections at the British Museum were acquired by the trustees at their meeting on October 13th, states the *Sunday Times* of London.

Perhaps the most notable of the new treasures are those which will augment the art section. They include an important addition to the Dürer collection now on exhibition—an exceptionally good impression of the woodcut portrait of Maximilian I. in a rare version, of which only a few impressions are known to exist.

It is in an undescribed condition—without the lower margin, preserving the otherwise unrecorded publisher's name, Johann Kramer, and is presented by Messrs. J. Charrington, J. P. Heseltine, G. P. Jones H. Oppenheimer, and Granville Tyser, through the National Art Collection Fund.

From another friend of the Museum Mr. C. S. Gulbenkian, has come a fine proof, from the Loys Delteil sale, of the third state of Rodin's drypoint portrait of Antonin Proust. Mr. Esdaile said he did not know if this Proust was any connection of Marcel Proust, the novelist but it was a matter of interest to find out.

For the print room is a trial proof of a mezzotint by Seymour Haden, after Turner. Haden, of course, is better known as a painter-etcher; indeed, he it was who virtually revived the modern school.

A rather fascinating addition to the library departments is a unique copy of the first edition—the only known copy—

of a medieval medical work of Rhases, "Liber nonus ad Almansorem" (Barth. de Valdezoccho, Padua, 1476). It was bequeathed to the museum by Sir William Osler, but remained with the rest of his library till the preparation of the catalogue was completed.

Another interesting acquisition in this category is a portfolio of six sketches of the Battle of the Nile by Col. Walter Fawkes. They were almost certainly made during the fighting, judging by their rough and ready appearance.

A more modern item, but scarcely less interesting, is a cash-book, stated to be that of the Reform Committee at Johannesburg, of the period of the Jameson Raid—December, 1895, to January, 1896. It is said that this was found among the effects of a Glasgow clerk who had been cashier to the committee. This book is the gift of Mr. James Hall, of New York.

A further treasure is a beautifully written Arabic MS. volume, dated 1270 A.D., containing, among other philosophical works, a translation from the Greek of the allegory of Salaman and Absal.

A collection of early Bronze age objects from Persia (c. 3000—2000 B.C.) will enrich the department of Egyptian and Assyrian antiquities, and a bronze cat with original gold ear-rings (of about the same period) is also a valuable possession.

Perhaps more notable is a marble sarcophagus of the IIIrd century A.D., destined for the Greek and Roman antiquities section. It is sculptured with a spirited composition, not quite entire, of cupids racing in chariots in the circus. One horse is in the act of falling.

From the government of India comes a collection of objects discovered during Sir Aurel Stein's last expedition in Chinese Turkestan.



"PEONIES AND SILVER"

By H. D. MURPHY

H. Dudley Murphy's painting, "Peonies and Silver," was purchased from the Sixteenth Annual Exhibition of contemporary American paintings, held in The Toledo Museum of Art, by M. Knoedler and Company of New York, London and Paris. The painting was awarded first prize in the Pennsylvania Academy this year.

SOUTHERN STATES ART LEAGUE

NEW ORLEANS.—Ellsworth Woodward, president of the Southern States Art League, has returned from the International Art Congress in Prague. He reports that the most significant fact noted was a realization among all nations of the importance of art in industry. Newcomb College, he pointed out, has been doing for thirty-five years what many schools are just beginning to do, that is, offer courses in applied arts.

The end of September found the schedules of both sections of the sixth circuit exhibition of the Southern States Art League filled for the fall and winter months with only two vacant periods left in that of the "B" group in late January and early February and requests coming in rapidly for the spring months, which are already practically filled in the "A" schedule.

The "A" section was brought to the Interstate Fair in Chattanooga, Tennessee, by the Chattanooga Art Association, October 1-6, and the "B" section to Berea College, Berea, Kentucky, by the local chapter of the American Federation of Arts, September 30-October 9. From there it went to the Central Louisiana Fair at Alexandria, Louisiana, October 15-20; and will go to the Lesche Club, Dalton, Georgia, November 13-27; and thence to the Museum of Fine Arts of Houston, Texas, where it will again join the "A" group for a double showing in December.

Between Chattanooga and Houston, the "A" group will visit Columbia, South Carolina, October 12-29, at the invitation of the Columbia Art Association; the Alabama State Fair in Montgomery, Alabama, November 5-12; and Nashville, Tennessee, November 16-30, under the auspices of the Nashville Museum of Art.

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Carnegie Exhibition Relents Towards American Academicians

(Continued from page 1)

appear again, but there are Picasso and Braque and Bonnard to compensate.

Comment on Carnegie awards is naturally of primary interest in any review of the show. Mingled with our joy in seeing Derain's fine achievements given public recognition in America, we must admit to regret that the Carnegie prize winner should be an uncharacteristic work, lacking in the artist's feeling for depth, compactness and solidity. Although coloristically finer than the photograph would have one believe, the painting is disappointing as a Derain, and gives those who will flock to see it no inkling of the artist's real flavor. A small painting by a child, also by Derain, has more of the artist's personality than the prize winning still life, but it, too, is less important than most of the artist's work in this genre. Unfortunately the fine groups by Picasso and Braque were lent by Paul Rosenberg and did not compete for honors. Picasso's "Figures" and Braque's "Still Life" are, we believe, much finer works than the prize-winning Derain.

The second prize painting, a flower still life by the uncomparatively unknown Spanish artist, Pedro Pruna, has deftness of touch, delightful color and undeniable charm. But beyond this mild praise one cannot go. Another painting by the same artist entitled "Blanche," is far more deserving of a prize than the still life. It is the slim figure of a woman in white, facing backward with head slightly turned. The drawing of the figure, the perfect tact of the white against gray color scheme and a distinct individuality of touch in the entire composition, give a conception of Pruna's talents not to be gained from the merely felicitous still life.

Glenn Coleman's "Greenwich Village," which captured third prize is undeniably one of the outstanding paintings in the American group. We have seen better Colemans than this, but it is on the whole a characteristic work—a sombre street lit by smouldering flares of color, a street which either chance or the artist has endowed with a soul. That there are American artists not included in the show who could do greater things is perhaps beside the point. Coleman is a sincere artist who has struggled for some time with comparatively little recognition. We are glad to see him among the prize winners.

Mrs. Dod Procter, who won first honorable mention with her "Portrait of a Girl" is beyond doubt an excellent technician and represents that rather hard, sculptural treatment which seems an outstanding tendency among the leading British artists of today. She has a great deal of skill, and but little to say. Her portrait is excellent in composition, superbly modeled and meticulous in draughtsmanship. But it is cold, soulless and unimaginative.

Georgina Klitgaard's "Spring Land-

scape" which secured second honorable mention, benefits directly from the drabness of the surrounding American works. Freshness and spontaneity of color are its outstanding virtues. Mrs. Klitgaard is undoubtedly an artist of promise, and after a time there may be added to her lyrical feeling and coloristic talent a more powerful sense of structure, a greater tact of omission.

The Belgian, Albert Saverys, whose landscape was also awarded an honorable mention, lacks Mrs. Klitgaard's feeling for color and his landscape as a whole produces a slightly "messy" impression, especially in the treatment of the sky. A winter landscape by the same artist, in which some Breughel influence is not too clearly disguised, has more merit.

Marie Laurencin's undeniable charm has won her an honorable mention. The Carnegie example adheres to the standard, and now generally familiar pattern.

As is customary in Carnegie exhibitions, the American section is numerically the most impressive of the show. Qualitatively, as we have said before, it is extremely weak. A large percentage of the paintings on display are thoroughly familiar to gallery goers and yearly frequenters of the National Academy. Bryson Burroughs, Thomas W. Dewing, Horatio Walker, Jonas Lie, Edmund C. Tarbell, Charles W. Davis, Ernest Lawson, John Noble, Childe Hassam, Frederick J. Waugh and others show their time honored specialties and give a general air of sedate competence to the American wing. There are a few lively things to relieve the tedium. Guy Pene du Bois' group of five vivacious paintings and John Carroll's three contributions, interesting despite their obvious mannerisms are a great help. Schnakenberg, on whom one can usually count for distinctive work, is unfortunately represented by a rather mediocre group. Halpert, also, in not seen at his best here, although "Bathers" has some attractive passages. Edward Hopper's "Eleven in the Morning," and "Two on the Aisle," Mahonri Young's "Kelp," Carl Schmitt's "A Christening Party at Chartres," and Harry Hering's frequently exhibited "Hired Man" all rise above the general level of the American group.

In Gallery 8 of the American section, there is a sprinkling of less generally known artists who have not exhibited a great deal in New York. Of these by far the most interesting personality is Anthony Angarola, whose group of four paintings, and especially his "Spring," have considerable quality. One's first encounter in the English section are the five mystic paintings of the late Charles Sims, rather futile flirtations with the occult world. On further investigation, one gazes upon the work of such clever mural decorators as Vivian Forbes, W. Russell Flint and Colin Gill and the academic achievements of Frank Brangwyn and Sir George Clausen. Mark Gertler, regarded as one of England's most daring modernists, shows a group of five paintings that are bright in color. Of these, only his still life, "Pomegranates and Apples" has a genuine feeling for depth and texture. Leon Underwood and Bernard Meninsky also have a fashionably modern flavor in their work. In this as-

semblage, the hard and highly competent work of Laura Knight and Dod Procter acquires relative merit simply by virtue of craftsmanship. Both artists are distinctly clever and always striking. Laura Knight's "Dressing for the Ballet" is perfect in draughtsmanship, in dramatic contrasts of line and mass, in the satiny texture of the paint itself. Yet it leaves one cold and unmoved. Dod Procter's work is distinctly sculptural in color and treatment of masses. Often remarkably effective, she tends to mannerism in her over-accentuation of light, creates drama where little exists.

We have already had occasion to refer to the gayety and charm of the French rooms. Two of the Derains we have already discussed; the third is a landscape, pleasant, but not of the artist's best. Braque and Picasso, the two other outstanding personalities in the rooms, are represented by fine groups. The "Figures" by the latter date from 1903 and are of the artist's best. The two "Still Lifes," done in 1923 and 1925 respectively, are superb examples of abstract painting, tremendously sophisticated, brilliant in color. The finest of the Braques we reproduce in the current issue of THE ART NEWS. Its remarkable qualities scarcely require comment. There are in addition an impressive nude and a still life of anemones, both of them examples of the artist's fully matured powers. The Carnegie authorities deserve great credit for their inclusion in the French group of three works by Marcel Gromaire, a young artist still practically unknown in America. His paintings are brutal and occasionally savage, but Gromaire has distinct personality and a great deal to say. Here are no feeble echoes of Matisse and Cezanne. Even Rouault, to whom Gromaire is most akin spiritually, can scarcely be counted as an influence.

The group of five paintings by Pierre Bonnard are another feature of the French room. Their delightful color and genuine charm do much to produce the flower garden impression gained from from a first glimpse into this section.

For the rest, there is a pleasant group by Maurice Asselin, five works by Henri Lebasque, a rather derivative painter whose Matisse-like "Flowers" won the Garden Club Prize and three typical Marie Laurencins, which scarcely require comment. Paul Albert Besnard, Lucien Simon, Jacques Emile Blanche and J. G. Henri Martin provide sprinklings of complacent mediocrity.

We have already had occasion to refer to the German group. It is almost entirely negligible save for three paintings by Karl Schmidt Rottluff, whose "Wheat" is powerfully organized and fine in color. His "Hollyhocks" is also a handsome painting, with more of charm and less of brutality than one usually finds in this painter.

The first impression of the Italian rooms is that of technical adroitness. There is here much skill in draughtsmanship, much cleverness in producing the satiny surfaces of the primitives, and very little depth of feeling. Gaudenzi, Achille Funi and Giannino Marchig are all remarkable craftsmen. Anselmo Bucci does pleasant mural decoration, while Primo Conti in his "Mary and Joseph" regales us with a modern El Greco. Of course Emma Ciardi is here. Pietro Marussig and Aldro Carpi are sincere, but rather ineffectual painters. A group by Chirico would have done much to raise the level of quality in this room.

The prize-winning Pruna is undoubt-

edly the best artist in the rather weak Spanish group. The other works on view range from the empty perfection of Salvador Domenech to the magazine illustrations of Santiago Rusinol. Zubiaurre shows three typical canvases. Luis Eliepe works in the large forms and flat color of the mural decorator. Joaquin Sunyer and Enrique Ruiz are both academic, the former in the modern, the latter in the old fashioned manner.

Switzerland, Austria, Czechoslovakia, Russia and Poland are each represented with two or three artists apiece. There is but little in these groups to warrant special mention. Vincenc Benes of Czechoslovakia who had a Carnegie Honorable Mention in 1924 is represented by some still lifes of pleasant quality. The two Swiss artists, Barth and Blanchet, try to be courageously modern, but don't quite succeed. Gay color appears about the best that either Poland or Russia can contribute. Malavine and Frederyk Pautsch are most felicitous in this respect.

Holland, Belgium and Norway are rather more fortunate in their artists. Both of the Norwegian representatives, Henrik Sorensen and Per Krohg are interesting. The best of the Sorensens is the standing figure of a woman, sub-

tle in color and modeling. Per Krohg is a livelier, more audacious personality, with a gift for sly satire, perhaps best exemplified in his "Woman in Red." Buisseret and Saverys, whose landscape, "Winter in Flanders," received honorable mention, represent Belgium. Saverys is seen to better advantage in his "First Snow," gay in its reds, blues and greens against the white, than in the somewhat streaky painting of the honored "Winter in Flanders." Buisseret is a fine technician, crisp and elegant in his draughtsmanship. With their sharp accentuations of light and shade, and their ivory-like perfection of finish his paintings have much in common with those of the more accomplished Italian technicians. And like them, he has but little to say. Jan Sluyters of Holland is of course well known. His "Motherhood" is the best of his five works at the current Carnegie. It is tender without becoming sentimental. Color and line have genuine charm. Martin Monnickendam, the other Dutch artist, reveals in his "Clumsy Faun" and "Diana" a somewhat overwhelming influence from the still life traditions of his native land. He appears to be working in a more congenial vein in the sardonic humor and effective characterization of his "Funeral."



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ART MOVES AT ANDERSON GALLERIES

Archipentura, the animated art form invented by Archipenko, is now on exhibition at the Anderson Galleries in connection with a large display of the artist's more familiar paintings, sculpture and drawing.

Archipenko may be depended upon to produce new material for discussion before his former sensation has been quite forgotten. Concave sculpture, "sculpto-painting" and now "Archipentura" have been given to the world at well chosen intervals with the result that many pages of the exhibition catalogue are devoted to quotations from newspapers and monographs in praise of "the inventor of a new style" in whom "it is not useless to seek the pure lines of Buddhist art, the sad rhythm of the Christian composition, the striking humility of the negro art, and finally the geometrical evolution of his contemporaries whose great traditions he continues."

After that one must indeed be insensitive to be unimpressed. Surely the work of a man who is "the sole creator of the new idea of combining sculpture and painting as one art"; who is the "dominant spirit of the day"; who "surpasses... all the hopes of which modern art was formerly thought capable"; and about whom the learned editor of the *New International Encyclopedia* publishes the interesting statement that

"Modernism has numerous representatives, chief among them is Archipenko" ought to soar above the heights up whose painful road the Egyptian painter-sculptors, the pure Buddhists, sad Christians, humble negroes and geometrical contemporaries labored.

Perhaps it is because the noise of the ballyhoo drowns out the show or perhaps because his art is "hopeless of comprehension by anyone to whom the spiritual essence of mathematics is non-existent" that the exhibition seems a little less than miraculous.

It may be that the tremendous amount of thinly disguised publicity, loud in the praises of unimportant things, which comes regularly to an editorial desk produces an unwelcome scepticism and it is quite possible that Archipenko's better qualities may be too greatly obscured by his genius for collecting press notices. In another place, and perhaps unfairly, we wrote of him as our leading creator of objects d'art for modern interiors, comparing him to that famous sculptor of an earlier day, John Rogers. As a corollary it is perhaps unnecessary to add that Archipenko is as great an improvement on Rogers as modern decoration is over the General Grant period.

When he is content to forget the gallery and devote himself to sculpture, Archipenko displays brilliant talents as a craftsman and a very genuine sense of form. In painting he is less successful and the faults which occasionally mar his sculpture are exaggerated. He seems to have difficulty in creating a completely organized work of art; always there are discordant elements, the design is left unfinished or will hardly bear the weight of the mannerisms imposed upon it.

Odilon Redon Exhibition

at De Hauke Galleries

The most important exhibition of works by Odilon Redon which has ever been held in America is now open at the De Hauke Galleries. Paintings, pastels, watercolors, drawings and lithographs are in the large, first floor gallery and the exhibition which includes a complete set of Redon's lithographs is continued on the third floor. It will be open until November 15th.

Although several of the finest pictures in the exhibition are the property of the gallery its amazing quality and comprehensiveness is due to the generosity of private collectors who have lent their best examples of the artist's work. Some of them prefer to remain anonymous but the list is long and includes most of the collectors who are fortunate enough to possess fine Redons.

Among American collectors it is probable that the late John Quinn owned the finest single group of Redon's paintings and pastels. Some of the pictures which were his are in this exhibition but both in extent and quality the De Hauke display far surpasses Quinn's collection. It pays tribute as no other exhibition in America

has done to an artist of the first rank, a master of color and design.

Due to the sense of mystery which pervades all of his work, the supernatural, Baudelairean quality of many of his subjects, there is a natural tendency to stress the literary and macabre elements in any consideration of his work. That these plays decided parts in distinguishing him from the other painters of his day cannot be denied and he is more readily grouped with Poe, Beaudelaire and Verlaine than with any of the artists. But, however important his poetry may be his painter qualities transcend it. Unlike Moreau, whose subjects only are arresting, Redon created works of art whether the forms on his canvas are those of classic legend, Buddhist symbolism, apocalyptic beasts or anemones and larkspur.

In so large an exhibition, in which each picture has been chosen as though it were the only one to be shown, it is impossible to place one above another. It is perhaps better to emphasize the fact that the whole range of Redon's art is represented here by as fine a selection as it would be possible to make.

The museums and collectors who have lent pictures by Redon for this exhibition are:

The Art Institute of Chicago, Minneapolis Art Institute, Detroit Art Institute, Mr. Ary Redon, Mr. Dru, Mr. Vuillard, Claude R. Marx, Ambroise Vollard.

Mr. James Carstairs, Dr. Valentiner, Mr. Ralph Coe, Mrs. Chas. J. Martin, Mr. Martin Ryerson, Mr. Holabird, Dr. Saklatwalla, Mr. Adolph Lewisohn, Miss Lizzie Bliss, Mr. Alexander Bing, Mr. Walter Pach, Mr. J. W. Barney, Mr. Sidney Osborne, Mrs. Geo. Brokaw, Mr. Kraushaar, Miss Lotus Rob, Mrs. Reinhardt, Miss E. Wetmore, Mrs. N. C. Bliss Jr.

YOUNG HOPEFULS AT ART CENTRE

Boardman Robinson has selected sixty-one paintings by twenty-two artists for the opening exhibition of the season at the Opportunity Gallery. Some pleasant talent, but no potential geniuses emerge from the selection. Two distinctly naive landscapes by John T. Hailstark are the most interesting features of the show. "Winterday" has a faint Branchard flavor, but we ascribe this to accident. Claude Gallo, a more sophisticated craftsman, whose paintings have been seen at the Independents, shows a group of three good paintings. Marguerite Mergentime in her "Cannas" almost outdoes O'Keeffe. Herman Rednick's watercolor, "Fishing Boat," has a sensitive feeling for its medium. Viola B. Wrigley and Josef Meert, do distinctive work in black and white, Pauline Rosen's group of oils has

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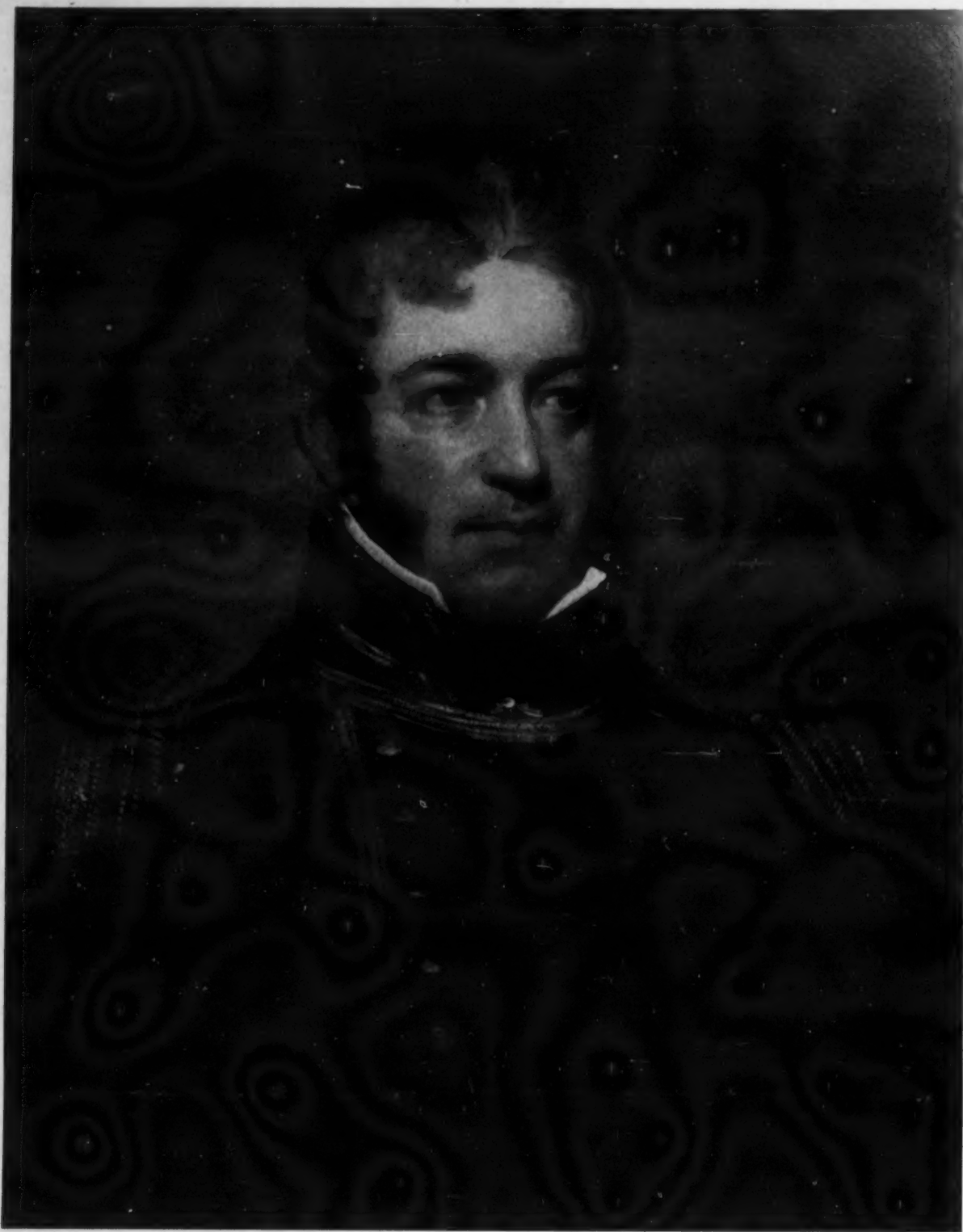
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PORTRAIT OF COMMODORE WILLIAM BAINBRIDGE

By GILBERT STUART

This portrait has recently been acquired by the Macbeth and Babcock Galleries. It had, until now, remained in the possession of the Bainbridge family. It is listed and illustrated in Park's "Gilbert Stuart." Commodore Bainbridge was commander of the U. S. Frigate "Constitution."

RICHARD LAHEY AT KRAUSHAAR'S

Mr. Lahey's muse is obviously a restless and capricious jade. There are eleven paintings in his current exhibition at Kraushaar's and this comparatively small group includes portraiture in two distinct manners, landscapes, lively street scenes, a satirical painting and a nude. In addition there is a group of almost equally diverse watercolors, drawings, etchings and lithographs. Despite the inevitable scattering of interest and mood, the show is a good one. Such things as the "Head of a Young Girl," and "Portrait of Miss—" are solidly and sensitively painted and have a search for less obvious truths than those embodied in the cleverly sardonic "Portrait of Madame du Tarte," and the well executed "Portrait of an Old Man." Personally we prefer such vivacious compositions as "The Circus" and "Folies Bergere" to the more sedate landscapes. But this is a matter of individual choice. Both are good. The biting humor of "In the Louvre," a subject executed both in oils and in black and white, seems more suited to the latter medium. There is much sardonic comment on humanity, both gay and bitter, among the drawings, etchings and lithographs.

WOMEN PAINTERS HOLD EXHIBITION

The National Association of Women Painters and Sculptors opens the second season of continuous exhibitions with a general exhibition in its galleries at 17 East 62nd Street, from October 23rd to November 3rd.

The general trend of the pictures shown this autumn is conservative.

ANIMAL SCULPTURES AT LITTLE GALLERY

Franz Barwig of Vienna is now showing at the Little Gallery a group of animal sculptures in bronze and wood. Mr. Barwig's work is modern in its feeling for the material, in his frequent simplification of form, and in his humor.

BOERNER CATALOGUE NOW IN NEW YORK

LEIPZIG.—The catalogue of the great November sale at C. G. Boerner's has been issued. It contains the description of 1183 items with fine reproductions of over 80 engravings, etchings and woodcuts. The beautiful illustrations show clearly that the sale will be again a very important one. A short review of some of the more important items has been given in THE ART NEWS of September 15th on page 13. The sale will take place on November 15th and 16th at Leipzig.

A CORRECTION

In the last week's ART NEWS the address of the Kleeman-Thorman Galleries was incorrect. It should have been 575 Madison Avenue.

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EGGERS RESIGNS FROM BOSTON CLUB

It is reported on the most creditable authority that Mr. George Eggers, Director of the Worcester Museum has resigned from the Boston Art Club.

Immediately after the recent revolution in Boston which brought about the resignations of members of the club's exhibition committee there were those in Boston who pointed with justifiable pride to the fact that Mr. Eggers would continue to serve.

Boston has recently been the scene of several regrettable incidents. Mr. Harley Perkins has left *The Transcript* and his going will rob Boston of an excellent critic. Mr. Perkins has resigned from the art club. Mr. Eggers has resigned from the art club. Mr. Herman Dudley Murphy is chairman of the exhibition committee.

PAINTINGS SELECTED BY BOARDMAN ROBINSON Opportunity Gallery

Until November 12th, the Opportunity Gallery at the Art Centre is showing a group of sixty-one paintings by young artists, selected by Boardman Robinson.

HEINRICH PFEIFFER Gatterdam Galleries

Paintings and watercolors by Heinrich Pfeiffer are on view at the Pascal M. Gatterdam Gallery until October 27th. The subject range from Provincetown to picturesque spots in Louisiana and Florida.

MILCH Galleries



French Boy by Salvatore Lascari

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Sculpture by Maillol Shown at Goupil Gallery, London

LONDON.—The exhibition of the work of the veteran French sculptor, Aristide Maillol, at the Goupil Gallery, reminds one again that modern sculpture is easily divisible, so far as style and the sculptor's point of view are concerned, into three categories, says R. R. Tatlock in *The Daily Telegraph* of London.

There are those sculptors who, whatever they may say or believe, confine their activities to making out of a piece of stone, a lump of clay, or a mass of bronze, as exact a duplicate as possible of a human or animal form. These so-called artists are, of course, purely craftsmen, and their method implies not an esthetic but a scientific effort of the mind. This is, unfortunately, by far the most numerous class, and in recent years its ubiquity in this country has chiefly contributed to making English sculpture the sick man of artistic Europe.

Then there are the lapidary artists, not necessarily sculptors in the great sense of the term, who concern themselves with carved and incised lettering with the effective decoration in low or high relief of a rectangle of marble or wood, and with conveying a sense of surface rhythm and harmony. But the rarest and most significant plastic artists are those who, in the great tradition of Michelangelo and the rest, "work in the solid," see their subjects as three dimensional in form, and produce works in sculpture that are in essence, at least, as much akin to architecture as to painting or to graphic art.

The first test of a great sculpture is whether its beauty of design is apparent only from one or two particular angles of view, or whether, wherever the observer cares to stand, its balanced structure is apparent. Thus if we look at

Watt's equestrian statue, "Energy," from the side it makes a lovely silhouette against the sky, but if we observe it from in front or from behind, it is almost incredibly ugly and meaningless as design.

On the other hand, the more we move around a Michelangelo sculpture the more thoroughly effective it seems to become. This is true, in modern sculpture, only very rarely. I do not think there are six monuments in London streets or squares that would survive the test. But a few living English sculptors, like that most excellent of our plastic artists, Frank Dobson, appreciate and practice the grand manner. The modern school to which he and his colleagues belong owes everything to the father of the movement, the veteran Frenchman, Aristide Maillol, undoubtedly the greatest living sculptor.

Maillol was born as long ago as 1861, and today his output has declined almost to the vanishing point, so that while the Goupil Gallery proprietors are very much to be congratulated on collecting enough examples of his work to form an exhibition, it is not surprising that that collection does not represent the whole genius of Maillol.

Perhaps the chief phase of that genius is best represented by the large "Torso" in lead. Standing before it its effect of monumentality and universality cannot escape one; and as one looks upon it, the mind passes in imagination back to the Renaissance, and so to the early Greeks and the sculptors of the Near East. As form it is altogether excellent; as a comment on the physical beauty and significance of mankind it is, I would almost say, inimitable; as a materialization of the human spirit it is at once grand and subtle. In some indescribable way the physical and the spiritual are reconciled in it—perhaps through a kind of double wedding to a sense of movement and to a sense of the essential character of the material in which the artist works.

Even in the absence of the whole mon-

ument of which it is a part, one never hesitates to accept its mastery, just as, if one could see only a single act of "Hamlet," one would still be certain of the greatness of the whole play. Walking among those sculptures in the Goupil Gallery a phrase from that very play comes to mind—"What a piece of work is man!" And yet it is as impossible to say why man becomes so significant by means of Maillol's modeling tools as to say why by means of Shakespeare's pen.

In quite another mood is the celebrated bas-relief "Le Désir." Here the artist seems almost to be playing a joke upon popular taste. Superficially considered, the thing is just like anybody's bas-relief in any Paris salon. But Maillol the artist is far too robust a creature to be quelled by Maillol the journalist or the jester. His artistry will out, and here the exquisite play of rhythm upon rhythm increasingly affects the eye as it continues to gaze on the carving.

The poise and the cunning of the "Tête de Renoir," the persuasiveness of "Grande baigneuse," and the certainty and sensuousness of "Pomone," must surely be apparent to every visitor. And there is one little piece that carries with it a pretty lesson. It is entitled "Femme marchant," and is in size and style like a motorcar mascot. But it has so much quality and so perfect a style that it remains, in spite of its association in one's mind with the familiar and often ludicrously vulgar mascot extant, a great work of art.

JOHN CHOOSES EUROPEAN AGENTS

LONDON.—The Royal Academy Associate, Augustus John, has appointed Messrs. Tooth of New Bond Street his sole European Agents. In future Messrs. Tooth will make all arrangements concerning commissions for portraits by this artist and keep at their galleries a comprehensive range of paintings and drawings by him. They will similarly act for Cedric Morris.

American Art Association Announces Sales for November

The American Art Association has issued the following schedule of its sales up to December 1st.

Opening of Exhibition			Sales Dates
October 18	Neilson Roberts	Comb. Furn.	Oct. 22 aft., 23-24 morn. and aft. 25-26 and 27 afts.
October 27	Bevan	Furniture	Nov. 2
October 27	Dabissi	Ital. Furn.	Nov. 3
November 3	Torok	Drawings	Nov. 7-8 afts. and eves.
November 9	W. G. Ritchie	Books	Nov. 13-14 afts.
November 10	Roberts	Paintings	Nov. 15 eve.
November 10	Stymus	Furniture	Nov. 16-17
November 16	E. N. Loomis	Etchings	Nov. 20-21 eves.
November 16	Judge Harman Yerkes	Books	Nov. 19-20 afts.
November 16	Joseph Jackson	First Editions	Nov. 21-22 afts.
November 17	Bloomingdale	Paintings	Nov. 22 eve.
November 17	Armor		Nov. 23-24
November 19	Whitney Warren	House Sale	Nov. 20
November 22	J. Barton Townsend	Books	Nov. 26-27-28 afts. & eves.
November 24	B. Benguiat	Textiles	Nov. 30 Dec. 1
December 1	Belmont-Phillips	Comb. Sale	Dec. 5-6-7-8

GEISMAR DRAWINGS ON SALE IN PARIS

PARIS.—The season of important art sales in France will be opened on November 15th at the Hotel Druout by the dispersal of the Pierre Geismar collection of Paris. This sale will include more than one hundred and fifty drawings, watercolors and gouaches by French and foreign masters, ranging from the primitives to modern painters.

The illustrated catalogue, written by the experts Georges B. Lacquin and Max Bine, assisted by M. M. Rene Hemard and Lair Dubreuil, auctioneers, gives an excellent idea of the collection. One of the finest items in the catalogue is a rare Rembrandt drawing, "Le Faucheur" coming from the Richardson and Hudson col-

lections of London and the Schneider and Marmontel collections of Paris. Also of note are five drawings by Corot, a dozen by Delacroix, all previously classified and catalogued, watercolors by Gavarni, gouaches by Guys. There are likewise a series of pencil drawings by Ingres and two Milletts coming from the artist's studio. Boucher, Fragonard, Greuze, Lancret, Mallet, Moreau, Pater, Pillement, Prud'hon, Hubert-Robert and St. Aubin represent the French XVIIIth century. A group of studies signed by Dominique and J. B. Tiepolo are also of interest, as well as a series of graceful drawings in red chalk by Trinquese, embodying all the gracefulness of this elegant century.

Examples by Robert Campin, Lucas Cranach, Jordaens, Lorraine, Poussin, Rubens, Titian, Roger van der Weyden, Van Dyck, Van Goyen, and Veronese are also features of the sale.

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Published by the
AMERICAN ART NEWS CO., INC.
20 East 57th Street, New York
Telephones Plaza 5067-8
Plaza 1294-5

President S. W. FRANKEL
Editor DEOCH FULTON
Asst. Editor MARY MORSELL

Entered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act of
March 3, 1879.

Published weekly from Oct. 6 to last of June.
Monthly during July, August and September

SUBSCRIPTION RATES

YEAR IN ADANCE	\$6.00
Canada	6.00
Foreign Countries	6.00
Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
William Einsel 46 East 59th St.
Washington Sq. Book Store, 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Building News-stand, Times Building
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C. V. Pleuharp 339 Hill St.

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The Art News Bank Building
16a St. James's St., S.W. 1

David H. Bond 407 Bank Chambers-
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Goringe's 17 Green St.
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May & Williams 24 Bury St.
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PARIS

George Houin 2 Rue de la Plaine
Telephone Diderot 1909

Brentano's 37 Avenue de l'Opera

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXVII Oct. 27, 1928 No. 4

THE BOSTON TEA PARTY

"Scarcely a man is now alive who remembers that famous day and year" when Bostonians dressed themselves as Indians and turned the Bay into a teapot. But a precedent was established and precedents are not taken lightly in Boston. Then a power from without threatened to impose a new tax and Boston, whether from principle or because it liked the old, familiar prices, was quick to resent the newer dispensation. And the offending tea was thrown out.

Later Holmes and Emerson, Lowell and Longfellow made the city the literary Athens of America, a conservative, well ordered, cultural center, self contained and self-sufficient. Even then the barbarians were regarded with cool condescension and as the years passed the frugidity of the succeeding Brahmins increased as their comparative stature diminished.

In art Boston has been even more conservative than in literature. Sargent and then MacKnight were enthroned; Messrs. Tarbell and Benson have long been the prime ministers. The painting and sculpture which have been produced under this dynasty have been eminently respectable and technically capable. Woodruff, Whorf, Murphy and the others have painted hundreds of pleasant scenes, the "windows on the wall" through which Bostonians may look when the east wind is chill.

Rumors that there were other forms of contemporary art than this have been heard in the streets but, except for the brief interval which has just come to an end, the rumors were never credited. During that period the art to which other cities were giving complete recognition was sometimes shown and, in *The Transcript*, intelligently discussed. For a time it seemed as though Boston might quietly accept the invasion of the moderns or at least accord them an opportunity to demonstrate their quality. But the spirit of



"MADONNA AND CHILD"

The "Bourbon Bellini," recently acquired by the Detroit Institute of Arts.
A descriptive article by Dr. W. R. Valentiner is published on page 5

By GIOVANNI BELLINI

the Tea Party still lives. We have not heard anything about Indian costumes and tomahawks although there have been reports that war whoops were heard over the telephone, but the result has been very much the same. The moderns have been thrown overboard and Boston saved.

No one questions Boston's right to preserve its traditional character. But it does seem unfortunate that the older tradition of leadership which later conservatism has so largely obscured should remain completely dormant so far as contemporary art is concerned.

SAINT GAUDENS ON INTERNATIONAL

"We need our old artists and we need our new ones. Whether a painting is old art or new art is immaterial for both old art and new art are merely a change in the point of view. What is important and what we do want in an exhibition such as the International, is a balanced ration as between good advanced painters and good conservative painters. Our duty as organizers of the exhibition is to present a full and accurate report of what is going on in the art world. Each of us may have his own convictions regarding the permanent value of the various parts of the contemporary spectacle in art, but our function, as organizers, is not to exploit any individual predilections; it is rather to comprehend all the forces involved in the taste of the day.

"If, with this as our ambition, we can cause the International to transcend the 'pretty' picture and become a mirror reflecting, through Pittsburgh's effort, to our land at large, what is art in the eyes of the world, as it exists today, then we will accomplish a mission of which Pittsburgh may be proud.

"In the Carnegie International we are not attempting to present a collection of the most popular pictures in the world, but to assemble canvases that appeal to those various and sundry persons who take art as worthy of thoughtful attention and recreation.

"This exhibition pleads the cause of no one school to the extinction of another. The modern enthusiasts would have nothing here but the latest. If

we listened to them only, we would assemble an engine that was all steam and no brakes, with catastrophe ahead. The academician is out for caution. For him the brake is the thing. So that, according to his advice, we would have all brakes and no steam, and our engine would not move. Both are right, within their own particular limitations. But each is no more than half the engine. Only by a sense of proportion and a sense of humor, may we ultimately get a machine that will move safely and smoothly along our artistic tracks.

"There is much in contemporary painting which needs explanation. At no time has art, like society, offered so varied an interest, or so confused a program. Lacking the religious incentive of other days, with photographs providing our likeness, with the ecstatic vision of the Renaissance bowing before a mechanical age, art is groping its way towards something ultimately important, and related to life about us.

"The duty—and the pleasure of the layman is simple. He should constantly observe. But he should always remember that a witty sneer brings an unconsidered laugh when thoughtful approval will better start a reasonable argument. How often do we say that a man is 'critical,' when we really mean that he is disagreeable. Intelligent appreciation of the whole situation is far more difficult than condemnation, and it is correspondingly more worth while. It need not interfere with a just discrimination, especially in America today, where there is as much to appreciate, to analyze, to understand, and to enjoy, as in any period of the development of art."

BOOKS

BIBLIOTHECA MEDII AEVI MANUSCRIPTA PARS II (CATALOGUE 90)

Jacques Rosenthal, Munich

Messrs. Jacques Rosenthal have just published the second volume of their large work on mediaeval manuscripts. This beautiful volume contains descriptions of 100 precious mediaeval manuscripts, a splendid choice of most interesting texts and wonderful illuminated manuscripts. The earliest manu-

script is the one of the Gospels: *Evangelia quattuor*, written in the Xth century and decorated with many large initials. A very remarkable *Graduale totius anni* with neumatic notations throughout, and a *Giselbertus Codex* (Glossa in Threnos Jeremiae) with large unusual primitive drawings date from the XIIth century. The miniatures of a *Honorius Augustodunensis* and those of the *Melk Missal*, executed about 1200, show a more advanced state of development as to their style. The *Missale Benedictinum* written in the XIIIth century, contains miniatures in Byzantine manner of rare beauty. They are due to the same artist, who illuminated the famous *Gaibana Epistolar* of the Paduan Cathedral. The most beautiful XIVth century illuminated manuscript is the one of the *Chroniques de France*, a big volume with a great number of miniatures executed like pen-drawings and delicately coloured. Two German manuscripts of the XVth century are decorated with those popular miniatures, characteristic of German manuscripts on paper, viz. the very curious manuscript of the *Renner* by Hugo von Trimberg, and the famous description of Mandelville's Oriental voyages and travels. From the XVth century we would also mention the splendid *Biblia Pauperum* written in Italian, which is the only Italian *Biblia Pauperum* of this time known up to today. It is adorned with very delicate pen-drawings.

The *Annales Fuldenses*, followed by the description of Charlemagne's life by Einhard, etc., are of great historical interest. Among the various grammatical and humanistic manuscripts, there are the *Book of Letters* by Gasparinus Barzizza and a most remarkable *Diary* written in Greek and Latin by Cyriacus of Ancona, furthermore manuscripts of the celebrated Italian poets Dante, Petrarca and Boccaccio. A hitherto undescribed manuscript of the famous Hortus Sanitatis, dated 1477, offers a new version different and more extensive than the ones of the printed editions first issued at Mayence in 1484, 1485 and 1491. Arnoldus de Villanova, Aldobrandino and Avicenna are represented by several works. A few items refer to alchemy; one of these is decorated with exceptionally fine drawings.

The Nicolaus de Lyra manuscript, dating from the end of the XIVth century is worthy of special mention for its beautiful contemporary "cuir ciselé" binding.

This catalogue forms the second volume of Jacques Rosenthal's "Bibliotheca Medii Aevi Manuscripta." Like the first this one is most admirably edited by Dr. Ernst Schulz. The descriptions of the manuscripts are the best of the kind as regards scientific accuracy. The whole make-up of the catalogue with its 21 plates is quite exquisite.

MADRID LETTER

Autumn Salon Opening
Statue Found at Cadiz
Esgos Convent Guttured by Fire
Manciet Holds Exhibit
Iberian Art Unearthed

By E. TEROL

The opening of the autumn Salon marked the beginning of the Madrid season. This year's show exhibited the same general tone as the previous ones, and there was a very fair number of works of great excellence. The veteran masters, Martinez Cubells and Marcelino Santamaria, did justice to their fame; Carbonell's picture displayed an extraordinarily effective rendering of chromatic values; Gombz Alarcon's "Dawn" was full of serenity and charm; Causer, Martinez, Bull, Galdon and Estefania, all had pictures of excellent technique and great spiritual refinement. The English painter, Nellie Harvey, showed a fine portrait, although it is not her best. Soria Aed had a marvelous "Nude" throbbing with suppressed vitality, as well as a "Young Arab" of vigorous and sturdy drawing. The Catalan painter, Masiera, had two pictures, "The Sea at Rosas" and "The Llaneras Sands," of great luminosity and subtle, airy effects. The sculpture section is on very much the same level, but without any work of outstanding merit. Among the engravers Espina y Capo is an easy first closely followed by Pedraza Ostos, San Martin and Solis Avila, whose "Portrait of a Woman" is most thrilling. In the section of decorative arts, Boix Ovied shows remarkable stone carvings, while Pedraza Blanco's posters confirm his reputation for originality and great technical skill.

The city of Cadiz, which has been likened to a silver island rising from a sea of topaz and is only joined to the mainland by a long and narrow isthmus, was in Greek and Roman times, before the surrounding land had sunk below the surface of the Atlantic, a very important and wealthy settlement. Whenever any dredging or similar work is carried on, a mighty crop of antique treasures is invariably brought to light. Of coins especially, Cadiz seems to possess an inexhaustible supply and has enriched most museums and numismatists. Among the fishing population, coins of ancient Greece and Rome seem to be as plentiful as the modern Spanish currency. Recent harbor improvements necessitated the blasting of portions of the submerged Roman city wall next to Santi Petri where the Temple of Hercules formerly stood. As usual, interesting remains have been recovered, the most important of them being a magnificent bronze statue of a man, twice life size, which is now one of the most cherished possessions of the Archaeological Museum.

Very important losses have been caused by a fire which gutted the famous convent of Esgos near Oviedo, in Asturias. It was a VIth century building, probably the oldest remaining in that part of Spain and had long ago been declared a national monument. Apart from its artistic and architectural importance, it possessed a valuable collection of church vestments and art works of remote periods. Being in an isolated part of the country, it was completely destroyed by the flames before anything could be done to prevent it.

The French painter Charles Manciet, who is also the director of the Bordeaux Museum, has held an exhibition of his paintings in the Modern Museum at Madrid. They are mostly landscapes and a few portraits. These latter display a modern accent very much in keeping with the tone of modern French painting yet are a long distance away from the extremists. In his landscapes he is decidedly a classicist, nowhere deviating from the old rules, and there is not the slightest concession to the interpretations now in vogue. The museum director peeps through them, forcibly reminding one of Claude and Poussin. The show has been very well patronized, the French ambassador heading the list, followed by the *corps diplomatique* and the principal critics and personalities in the art world.

The provincial deputation of Valencia has issued a report on the results of the excavations under its direction, which lasted from April till August last. They took place on the sites of Bellus Gandia, Alcludia, Crespins, Mollente, and others in the neighboring province of Castellon. All these excavations have been highly successful, yielding many pieces of natives and imported pottery, many of them

(Continued on page 13)



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MADRID LETTER

(Continued from page 12)

intact. In bronzes there were fibulae, brooches, spear and arrow heads, buttons, necklaces and loose beads, daggers and sheaths, and a fine torque of remarkable workmanship. There was also an ivory implement with an iron mounted wooden handle, and two pairs of earrings of an entirely new shape. The biggest item, however, has been a repoussé lead slab with inscriptions in Iberian characters engraved on both sides. It is in a very good state of preservation, every detail being clearly perceptible, and is considered an invaluable document of Iberian art. It was found in the Mogente site, where the extensive remains indicate that an important city once stood.

BUFFALO

On October 21st an exhibition of the works of two Polish artists, Eugene Zak and Mika Mikoun, opened at the Buffalo Gallery of Fine Arts. About thirty-five or forty drawings and paintings by Zak are now on view in the large north central gallery where they will remain through the first part of November. As he is to have a large showing of his work in Paris next March, this exhibition will be shown only in Buffalo, Rochester and New York. Miss Mikoun is well known for her work in ceramics, her colored enamel portraits, her work with clays and glazes, and her terra cotta sculptures.

LONDON LETTER

**Sir Joseph Duveen's Gift
Commission for Sir Charles Holmes
Frank Rinder Resigns
Museums Acquire Pictures
Chirico Exhibition at Tooth's
Sparks Galleries Show Sculpture
Sylvia Kingham at Redfern's
Goupil Gallery Exhibits Maillol**

By LOUISE GORDON-STABLES

Today comes the news of Sir Joseph Duveen's magnificent gift of half a million sterling to our national art galleries and museums, old news, however, by the time that my letter shall reach the states, and therefore not mete to be detailed here. There is nevertheless on section of the scheme involved in the gift that may be touched upon here, namely that which concerns the erection of a new gallery for Italian art at the National Gallery. This has, I have reason to believe, long been a cherished ideal of Sir Charles Holmes, and it is rather sad to reflect that when at last it takes shape and form, he will no longer be directing affairs at Trafalgar Square. He is, however, quite disinterested enough to rejoice with equal fervor that it should have materialized, even though he no longer may take an active part in its development.

Sir Charles is likely to find life quite as full on his retirement as during his

tenancy of the National Gallery directorship. Already he has accepted a commission to carry out a series of mural decorations for the XVIth century mansion of Samlesbury, which by public subscription is to be preserved for the nation as a typical example of a fine country home of the period. The paintings are to consist of scenes of the surrounding country so that generations to come may realize its character no matter to what extent it becomes in the meantime altered by buildings and so forth. Sir Charles knows this part of England well and his drawings of the neighborhood have shown how thoroughly he understands and appreciates its character. The designs are to be exhibited at the Colnaghi Galleries shortly. At the present time these galleries are occupied with a particularly well chosen exhibition of modern British painting including two Holmes landscapes, one of which, a study of a rocky corner of Watendlath, gives him opportunity for a harmonious grouping of grays and greens. One of the most distinguished things in the collection is a sunset scene by Algernon Newton, a composition remarkable for the truth of its values.

The resignation of Mr. Frank Rinder from his post as art adviser to the National Gallery of Victoria, Melbourne, has come as a surprise to those who in London have followed with appreciation his purchases for the Felton Fund. To distinguish oneself equally in the acquisition of old masters and of modern works indicates a really wide knowledge of aesthetic principles, and the list of pur-

chases made under his aegis shows him to possess this in no small degree. The difficulties of his task must have been greatly increased by the fact that he was buying on behalf of a public but little versed in art matters and needing both direction and education, while at the same time it indulged freely in obstructive criticism. What he has done in forming for Melbourne a distinguished gallery of works of art will probably be more fully appreciated by a later generation than by his own.

A propos of purchases for public galleries, no fewer than three selections were made from the present Nevinson show at the Leicester Galleries before the doors were open to the general visitor. The London Museum secured a particularly able study of a "London Winter" depicting sea gulls veering over the Thames near St. Paul's; the Birmingham Art Gallery has chosen appropriately a composition entitled "Steam and Steel," an impression of down town New York; and the Art Gallery of Aberdeen has taken a fine head of an octogenarian Bohemian, E. J. Odell, a well known figure in London life till his demise this year. The exhibition demonstrates Nevinson's increasing power of expression and his unusual versatility. His excursions into a variety of styles have been valuable since they enable him to devote to a great range of subjects the treatment proper to each.

Much food for discussion has been provided in the exhibition at the Tooth Galleries in New Bond Street of paint-

ings by the Italian artist, Giorgio de Chirico, though it is greatly to be hoped that the discussion may not mature until much more than a cursory acquaintance has been made with the remarkable works. After having made one visit to them I do not presume to have "got the hang" of them, so entirely diverse are they from any form of symbolic representation that I have yet come across. To call Chirico a surrealist does not clarify the matter to any great extent; to write of him in terms of technique does not in any way approach the heart of the mystery. Why his curiously incongruous groupings of scenery and furniture, classic statues and mere cubistic forms, stir one to emotion it is difficult to say, at least until we have gained a further insight into and comprehension of his fundamental ideas. But stirred we undoubtedly are, and equally intrigued. There is a strong classic influence in nearly all that he composes and the contrast of this classic note with the excessive modernity of his inspiration is curiously interesting. He is a man difficult to analyze, yet amply worthy of study.

This week has been remarkable for its sculpture shows. I do not know whether one can rightly class the exhibition at the Sparks Galleries, in Mount Street, of early Chinese works of art as strictly belonging to the realm of sculpture, but since it includes certain figures in terra cotta, bronze, lacquer and jade of quite exceptional merit, I think of it primarily

(Continued on page 14)

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LONDON LETTER

(Continued from page 13)

as belonging to this realm. I never before saw so fully illustrated the kinship of archaic Chinese art with the Greek as in the little statuette of a dancer, whose rhythmic lines and grace of pose suggest one of the finest of the Tanagra figures, and in the extraordinarily spirited Tang model of a horse, which vividly recalls an Elgin marble. For beauty of expression an early clay figure with flowing drapery is a particularly fine example and a lacquer figure, originally formed by covering a form modeled in mud with successive layers of hard-drying lacquer and later removing the basis, stands out of reason of its fine dignity and impressiveness. Some small bronzes of animals, some Egyptian, some Siberian, have great interest for the collector, who to judge from the prevalence of round, red labels, has not been slow to appreciate the splendid opportunities which this exhibition presents. It may be remarked *en passant* that at no London galleries are works of art of this type more exquisitely lighted, arranged and generally displayed for study.

High on the list of sculpture shows looms that of the bronzes, pottery and masks by Sylva Kingham, now on view at the Redfern Galleries in Bond Street. There is something of the humor of the Japanese mask in some of her work, particularly in the figure of the novelist, W. W. Jacobs, whose characteristically sardonic expression might be that of a disillusioned diplomatist rather than that of a novelist with a comedian's mind. Her work is always decorative and, when she is evolving animal studies, instinct with force and movement. There is plenty of scope for her work. In another room at these galleries, now rapidly establishing themselves among those which can be relied upon for interesting and stimulating shows, is an exhibition of watercolors and oils by George Charlton, who works in the spirit of the early XIXth century and attacks with vigor and originality scenes of bank holiday life, circus activities and harbor episodes. He is a man to class among satirists such as Rowlandson and Gilvray.

The Maillol sculpture at the Goupil Gallery leaves one a little chilly remembering the Eric Gill show that lately occupied the same room. Technically the work is able, but one misses the abundant sense of life, the spaciousness, the grandeur of suggestion in the work of the Frenchman as compared with that of the Englishman. The lead torso of Maillol has not the universality of the pearwood torso by Gill, nor when the former essays a figure of a young girl, does he achieve that absolute simplicity with which Gill can inform his model. It is because a contrast between the two men is so irresistibly suggested by the presence in the adjoining room of Gill woodcuts and copper engravings that I venture to use this form of criticism.

SPRINGFIELD

The Illinois State Museum of Springfield announces the purchase of eighteen works of art for the beginning of a permanent art gallery for the state of Illinois. These works were selected from the second annual exhibition by members of the Illinois Academy of Fine Arts, which is now on view at the state museum. They will be added to the eleven gifts made by persons interested in art from the same exhibit, at the dedication of the state art gallery last June. For the present this gallery will be confined entirely to the works of contemporary Illinois artists.

Among the recent additions to the gallery's collection are: "Anno 1818" by Oskar Gross, "Net Menders" by Martin Hennings, "On the Creek" by George Oberteuffer, "After the Storm" by Tunis Ponsen, "Venetian Doorway" by Marshall D. Smith, "Fishing Boats" by Josephine Reichmann, and the wood carving, "Church Collection," by Carl Hallsthammar.

The Illinois Academy of Fine Arts has been invited by the state museum to assemble a new exhibition to be shown late this fall, from which further selections will be made for the permanent collection. Mary E. Aleshire is the director of these exhibitions.

Marion Huse, local painter and art teacher is holding at 64 Harrison Street an exhibition of landscapes and marines. New Bedford and Marblehead compete with Connecticut countrysides for first place.



PAGE FROM THE MISSALE BENEDICTUM ILLUSTRATED
IN THE CATALOGUE RECENTLY PUBLISHED
BY JACQUES ROSENTHAL, MUNICH

TOROK DRAWINGS
TO BE SOLD

The Torok collection of drawings by famous masters which will be placed on exhibition November 3, at the American Art Association, will be one of the chief events of the season. Assembled by Bishop Dr. Johann Torok of Vienna, it was catalogued by Dr. Heinrich Leporini, custodian of the Albertina collection in Vienna and it includes a number of drawings formerly in the Albertina. The 958 drawings include many of paramount interest, among them being the work of Titian, Rubens, Velasquez, Rembrandt, Van Dyck and Durer, as well as drawings attributed to Michaelangelo. The collection will be sold on November 7 and 8.

Dr. Leporini, in his introduction to the catalogue, calls especial attention to the magnificent study of a horse by Titian, the most beautiful and valuable drawing in the collection, and one of the most powerful and expressive of those which have come down to us from the hand of the master. Only about thirty original drawings by Titian are known.

Dr. Leporini also stresses the three Durer drawings, all of which appeared in Volume XII of the publications of the Durer Society of London, together with a note by Campbell Dodgson, and two little pen sketches from the Lamponi collection which display the characteristic shorthand style used by Raphael in his drawings.

Rembrandt is represented by a characteristic pen drawing. A sketch of two angels, which appears to be part of a study for a painting by Rubens was formerly in the collection of Count Schonborn Pommersfeld and was later sold in Paris. A Market Scene by Sorgh, whose drawings are very rare, is one of the most beautiful and distinguished examples in the collection. Also of the Dutch school are "A Sacrifice" by Ferdinand Bol and two landscapes by Hobbemba.

According to Dr. Leporini, the two Studies of Lions bear attribution to Michaelangelo on account of their close stylistic connection with a drawing in the Albertina, which has always been given to this master.

Among the other examples worthy of a place in any great collection are excellent drawings by Guercino, a sanguine by Van Dyck, a few fine sheets by Luca Giordano; the interesting "cubist" drawing by Luca Cambioso and his "Preaching of St. John"; a few drawings by the two Tiepolos and a charming ceiling decoration by Diziani.

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Palmer Sale at Anderson Galleries Totals \$198,406

The sale at the Anderson Galleries on October 18th, 19th and 20th of the George S. Palmer Collection was characterized by exceptionally high prices for early American and English furniture. Of the grand total of \$198,406.50, \$121,177.50 was paid in the last of the four sessions of the sale, when the more important pieces of early American and English furniture were scheduled for dispersal.

At this session, which was held on Saturday afternoon, October 20th, a Rhode Island mahogany kettle bottom secretary brought \$9,000, the top price of the entire sale which was paid by Collings and Collings. This piece of furniture, dated about 1760 to 1770, is an example par excellence of XVIIIth century American cabinet work, probably by a Newport cabinetmaker strongly influenced by the work of Thomas Chippendale. It is constructed of finely figured, close grained mahogany of natural color and fine surface quality. The upper part consists of a cabinet of shelves enclosed by an arched mirrored door, with carving in the Chinese Chippendale taste framing the glass. The lower part is shaped in the so-called kettle-drum fashion and contains four drawers with serpentine fronts. Above these, a hinged and slanting writing flap encloses ten small drawers. The cabriole supports end in ball-and-claw feet. It retains the original brasses.

The second highest price of the Palmer art sale, \$8,600, was paid by Mrs. H. T. Brooker on Saturday for a New England mahogany chest-on-chest with a bonnet top, dated about 1770. It is in its original condition. The upper case contains three small and four long drawers framed by delicate beading. At each side of these are fluted pilasters with molded capitals supporting a pediment of hood type formed of bold S-scrolls which

terminate in rosettes and ornamented with three spiral carved flame and urn finials. The lower part contains four long drawers showing raised and depressed blocking and surrounded by similar narrow beading. It stands on four eagle-claw and ball feet.

Flayderman and Kaufman bought a Philadelphia mahogany highboy in Chippendale style, by William Savery, for \$7,200. This is one of the few highboys by this Philadelphia cabinetmaker which can claim to be still in its original state, including the brass handles and key plates, and which retains its old surface quality. The upper and lower bodies contain eight small and four long drawers. The hooded top is of broken arch type, and is centered by a pierced and carved acanthus cartouche ornament. The four sturdy cabriole legs terminate in bold bird-claw and ball feet.

Among the buyers of other important pieces was Collings and Collings, who paid \$6,000 for a Savery Philadelphia Chippendale style mahogany lowboy, and \$4,500 for another Philadelphia Chippendale lowboy also by William Savery. A set of eight New England mahogany chairs in Chippendale style was purchased by Mr. N. B. Potter for \$6,200, while Mr. A. D. Bennett acquired a Chippendale mahogany two-back settee for the sum of \$5,300.

Of the grand total only \$77,229 was paid in the first three sessions of the sale. In spite of this fact some high prices were reported in the early sessions. On the first day of the sale, when ivories, statuettes, porcelains and objects of art were dispersed, Mr. Ralph M. Chait and the Brooks Reed Gallery, Inc., paid \$325 and \$310 respectively for two sang-de-boeuf bowls of the Kang Hsi period. At the second session, American and European paintings were disposed of. The record price for this session was \$4,000, given by Mr. Martin L. Straus for a cradled panel by Jan Van Goyen entitled "The Scheldt near Dordrecht." The most important items in the third session were American and English furniture, although salt-glaze and tortoise-shell ware was also offered for sale. A mahogany bonnet-top chest-on-chest with serpentine front brought the highest price at this session, \$2,800, being the sum paid for it by Mr. Morris Berry.

We print below a list of buyers and prices of the most important items:

GEORGE S. PALMER COLLECTION

- 57—Sang-de-boeuf bowl of the Kang Hsi period; Brooks Reed Gallery, Inc. \$310
- 69—Sang-de-boeuf bowl of the Kang Hsi period; Mr. Ralph M. Chait \$325
- 96—Rousseau, Theodore Pierre Etienne, "Near Fontainebleau," panel; Clapp and Graham Company \$1,450
- 100—Dupre, Jules, "The Windmill," canvas; Dr. G. Frank Muller, agent \$625
- 101—Dessar, Louis Paul, "A Load of Brush," canvas; E. and A. Milch, Inc. \$525
- 102—Murphy, J. Francis, "Autumn Sunny Slopes," canvas; Mr. Robert Vose \$2,000
- 103—Wyant, Alexander H., "Early Twilight," canvas; Dr. G. Frank Muller, agent \$2,450
- 106—Bogert, George H., "A Silvery Night," canvas; Mrs. Carl M. Worsham \$500
- 107—Thayer, Abbott H., "Portrait Study of a Child," canvas; Brooks Reed Gallery, Inc. \$2,100
- 108—Inman, Henry, "Portrait of the Artist's Daughter," canvas; Dr. G. Frank Muller, agent \$500
- 109—Trumbull, John, "Portrait of Eliza Ball Hughes," academy board; Mr. S. P. Gordon \$500
- 112—Williams, Frederick Ballard, "The Ravine," canvas; Mr. S. P. Gordon \$750
- 113—Goyen, Jan van, "The Scheldt near Dordrecht," cradled panel; Mr. Martin L. Straus \$4,000
- 149—Mahogany inlaid miniature longcase clock by William Cummins, early American about 1790; Mr. Morris Berry \$1,200
- 159—Chippendale mahogany upholstered wing chair, English about 1760; Mr. W. W. Wood, 3rd \$1,350
- 162—New England mahogany block-front desk, American about 1770; Ginsburg and Levy, Inc. \$1,200
- 164—Mahogany armchair in Chippendale style, American about 1760-70; Miss H. Counihan, agent \$1,950
- 166—Mahogany and satinwood secretary in Hepplewhite style, American about 1785; Mr. W. C. Loring \$1,400
- 169—Set of six Chippendale mahogany chairs, English about 1760; Mr. Morris Berry \$2,250
- 173—Chippendale mahogany upholstered armchair, English about 1760; Mr. James Curran \$1,850
- 175—Philadelphia mahogany card table in Chippendale style, by William Savery, American about 1760; Bayonne Antique Shoppe \$1,300
- 176—Mahogany serpentine sideboard with tambour front, American about 1780; Mr. Morris Berry \$1,600
- 177—New England bonnet-top cherry highboy with lowboy to match, American mid-XVIIIth century; Mr. John K. Byard \$2,300
- 180—Mahogany bonnet-top chest-on-chest with serpentine front, American about 1770; Mr. Morris Berry \$2,800
- 182—Queen Anne walnut upholstered wing chair, English early XVIIIth century; Mr. Edward Cranley \$2,100
- 191—Philadelphia mahogany lowboy in Chippendale style, American about 1760; Mr. Morris Berry \$2,000
- 194—Chippendale mahogany two-back settee, English about 1750; Mr. Morris Berry \$1,900
- 204—Connecticut mahogany scroll top highboy, American about 1770; Mr. John Wyckoff Mettler \$1,800

Among other purchasers was the Metropolitan Museum of Art.

- 264—Philadelphia mahogany lowboy in Chippendale style by William Savery, American about 1760; Collings and Collings \$4,500
- 267—Set of eight New England mahogany chairs in Chippendale style, American about 1760; Mr. N. B. Potter \$6,200
- 272—Chippendale mahogany two-back settee, English about 1760; Mr. A. D. Bennett \$5,300
- 277—Rhode Island mahogany kettle bottom secretary, American about 1760; Collings and Collings \$9,000
- 284—Philadelphia mahogany highboy in Chippendale style by William Savery, American about 1760; Flayderman and Kaufman \$7,200
- 287—Philadelphia mahogany inlaid sideboard with serpentine front in Hepplewhite style, American about 1785; Dr. G. Frank Muller, agent \$4,600
- 292—Pair of Philadelphia mahogany chairs in Chippendale style, American about 1760; Bayonne Antique Shoppe \$3,600
- 294—Philadelphia mahogany lowboy in Chippendale style, by William Savery, American about 1760; Collings and Collings \$6,000
- 295—New England mahogany block-front chest-on-chest with bonnet top, American about 1770; Mrs. H. T. Brooker \$8,600
- 300—Pair of Sheraton mahogany inlaid bookcases, English about 1790; Dr. G. Frank Muller, agent \$3,500

AMERICAN AUTOGRAPHS

Anderson Galleries—American autographs, the properties of Dr. Clara Barrus, Mr. J. P. Roosa, Miss Beatrice Finney and others, were sold on October 16th by order of the various owners. The grand total for the sale was \$17,598. Important items and their purchasers follow:

- 96—Lincoln (Abraham). A. L. s., 2pp., Washington, June 12, 1848. To William (H. Herndon), on the prospect of Zachary Taylor's election; Rosenbach Company \$3,000
- 96A—Lincoln (Abraham). A. L. s., 2pp., Springfield, July 12, 1856. To James W. Grimes, Governor of Iowa, on the conduct of the Fremont campaign; Rosenbach Company \$1,700
- 97A—Lincoln (Abraham). A. L. s., 2pp., Executive Mansion, Washington, Feb. 24, 1863. To Major General Halleck, asking troop protection for West Virginia; Rosenbach Company \$1,300
- 154—Roosevelt (Theodore). A. L. s., 4pp., Washington, D. C., June 8, 1893. To John Burroughs. With envelope containing a portion of the address in Roosevelt's writing. On the "Wilderness Hunter" and Walt Whitman; Barnett J. Beyer, Inc. \$520
- 156—Roosevelt (Theodore). A collection of 29 L. s., 49 typewritten pp., containing about 40 lines in autograph and numerous autograph corrections. March 7, 1903, to Aug. 15, 1911. To John Burroughs. Mainly with envelopes. On "nature-faking"; Mr. A. J. Scheuer \$1,000
- 196—Washington (George). A. L. s., 1p., Mount Vernon, Dec. 1, 1788. To James Madison, Philadelphia or New York. About loss of dispatches to James Madison; Order \$800
- 198A—Wilson (Woodrow). Typed Manuscript, signed, 18pp., "The Tariff Makebelieve." Dated September, 1909. In a half red morocco slip-case. An early manuscript on the tariff; Mr. Gabriel Wells \$490

CHIPPENDALE CHAIRS REALIZE £800

LONDON.—In Messrs. Knight, Frank and Rutley's sale, the first week of October, of the property of the late Mrs. A. E. Matthey, the principal item was an old Spanish silver-gilt chalice, with architectural stem, embossed with figures of saints and scriptural subjects, which sold for £370.

Hurcombs' sale of old English furniture from various sources at Calder House, Piccadilly, on October 8th, included a set of eight Chippendale chairs, which sold for £800 (Phillips). A Chippendale mahogany serpentine front knee-hole writing table, fitted with drawers and cupboard, etc., realized £620 (Lewis); a Queen Anne walnut and inlaid cabinet of 16 drawers, enclosed by folding doors, on stand, with carved cabriole legs—£410 (Mallett); and a Chippendale mahogany serpentine front card table, with cabriole legs and paw feet—£205 (Cameron).

OLD ENGLISH SILVER AT HURCOMB'S

LONDON.—The sale of old English silver and jewelry at Hurcomb's on October 5th brought a total of £5,000. A George II. Irish tazza, 1729, fetched 129s. per oz.—£188 16s. (Tessier); a Queen Anne plain coffee pot 101s. per oz.—£101 (Smythe); William and Mary beaker, 165s per oz.—£26 16s. 3d. (Willson); James II. embossed tankard, 41s. per oz.—£114 16s. (Davis); George III. half-fluted set, 33s. 6d. per oz.—£106 7s. 6d. (Willson) and pair of George III. plain entrée dishes, 37s. 6d. per oz.—£178 2s. 6d. (Smythe).

Mr. Hurcomb also sold on the same date the contents of 37, Lowndes-street, S.W., the property of the late Lady Blane. A Dresden porcelain group of a lady and cupid beneath a flowering tree, made 185s, a set of six French school pictures on glass, £130, two portraits of girls by Carreno de Miranda, £140, and a pair of Chippendale gilt wall mirrors, £115.

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The illustrated catalogue may be consulted at the offices of The Art News.

BY

Jean Pillement, Poussin, P. P. Prud'hon, Rembrandt Van Rijn, H. Rigaud, Hubert-Robert, P. P. Rubens, Gabriel de St Aubin, Dominique et Jean-Baptiste Tiepolo, Titian, Trinquesse, Roger Van Der Weyden, Van Dyck, Van Goyen, Van Noorde, Veronese, Antoine Watteau.

EXPERTS

M. Georges B. Lasquin
6 Rue Rodier
Paris

Max Bine
48 Avenue d'Étigny
Paris

BATTONI PORTRAIT BRINGS 2,050 GUINEAS

LONDON.—On October 9th, Messrs. Knight, Frank and Rutley found a representative company of London dealers eagerly awaiting the dispersal of Dering family portraits in the ancient Kentish manor-house of Surrenden Dering, at Pluckley, says A. C. R. Carter in *The Daily Telegraph* of London.

The sale of Sir John Foley Grey's collection of early family portraits at Christie's in June had proved that works by Lely, Hudson, Highmore, and Allan Ramsay are keenly coveted, and it was, therefore, not surprising to find that the bidding was equally ardent, especially when Messrs. Ellis and Smith and Mr. John Major, of Messrs. Vicars Brothers, joined issue for the more important works.

These doughty auction antagonists, in fact, provided a bout of bidding that will be long remembered because it brought into market prominence an XVIIIth century painter who is quite unremembered today, although he painted the portraits of twenty-two European royalties, and although his atelier in Rome was the resort of every distinguished cosmopolitan making the Grand Tour.

How many frequenters of art sales today are familiar with the name of Pompeo Girolamo Battoni, and how many would expect a portrait by him to bring 2,050 guineas? Yet Mr. Alfred Ellis paid this surprising sum for the portrait of Sir Edward Dering, the sixth baronet, after a ding-dong duel with Mr. Major. This elegant work, showing the sitter in such finery as a crimson

jacket, trimmed with fur, a satin vest, lace cravat, and frills, is a typical Battoni presentment of a man of fashion, and it was found to be a great attraction on the view days.

But nobody anticipated such a high price, although one enthusiast declared that the portrait would bring 1,000 guineas. It is interesting to recall the fact that the National Portrait Gallery contains two Battoni portraits — of Louise, Countess of Albany, and Cardinal York, sister and brother of the Young Pretender — and that the portrait of the Cardinal was acquired for the modest sum of 80 guineas in 1861. The artist's own portrait is in the Uffizi Gallery, Florence, and his works are in the great galleries abroad, his portrait of Sir William Hamilton being in Madrid.

Although forgotten at auction today, Battoni was the fashionable artist of his time, and in a letter by Horace Walpole, Nov. 18, 1771, it is stated: "If Lord Cholmondeley goes to Rome, pray tell him I wish he would bring me a head of himself by Pompeo Battoni." The artist was born at Lucca in 1702, and died at Rome in 1787. On this Dering portrait is the confusing date 1798, which, however, refers to the year when Sir Edward Dering died.

One of the results of *The Daily Telegraph* exhibition at Olympia has been to fortify British collectors in their endeavors to keep pictures from leaving the country, and Mr. John Major informs me that, even if he did not succeed in winning the Battoni, he was able to acquire many portraits on behalf of one of these patriotic collectors — a member of the family for whom he bought Hoppner's famous portrait of William Pitt at 7,000 guineas in the Burdett-Coutts sale.

Saved for England, therefore, are such works as the pair of portraits by Cornelis Jonson of the first baronet, Sir Edward Dering, and his lady, 950 guineas; Van Somer's portrait of Sir

PIETER BREUGHEL REALIZES £400

LONDON.—A miscellaneous sale at Hurcomb's on October 12th brought a total of £7,500. Pictures included Pieter Breughel's "St. John the Baptist preaching in the Wilderness," which fetched £400 (Tregaskis); an English School "Portrait of Joseph Middleton," £100 (Harris); and A. Ramsay's "Portrait of Sir James Grant," 1751, £300 (Collins).

An Irish plain silver water-jug made 112s per oz.—£212 15s. 6d. (Holmes); a George I. plain silver coffee pot, 110s. per oz.—£159 10s. (Willson); and a George II. pitcher cream jug, 235s. per oz.—£35 5s. (Victor).

Anthony Dering, 360 guineas; and such Lely portraits as Mary Dering, Lady Knatchbull, 550 guineas; Mary Harvey, Lady Dering, 500 guineas; and Elizabeth Dering, Mrs. Southwell, 350 guineas. Sir Henry Dering also strove to secure some of his family's possessions, winning that of the wife of the eighth baronet, by F. R. Say, 1932, at 370 guineas. Other interesting portraits were: Lely's Catherine of Braganza, 240 guineas (Vicars); Richard Dering, by Van Somer, 200 guineas (do.); Sir Hugh Cholmeley of Whitby, by Jonson, 200 guineas (do.); Catherine Dering, by Lely, 260 guineas (Ellis and Smith); Thomas Hudson's portrait of the fifth baronet, 300 guineas; Sir Godfrey Kneller's portrait of Edward Roper, 460 guineas; and lastly, a river scene by Samuel Scott, 400 guineas (Ellis and Smith).

The furniture sold on Monday included a set of Queen Anne walnut chairs, 410 guineas; a Charles II oak secretary-chest, 230 guineas; and an early Tudor ecclesiastical seat, 210 guineas.

COMING AUCTIONS

AMERICAN ART ASSOCIATION

BEVAN ENGLISH FURNITURE Exhibition, October 27 Sale, November 2

On November 2nd, English furniture and decorations, a collection formed by the well-known collector, Frank Bevan of London, will be sold at the American Art Association. This distinctly English group comes from several manor houses, among them Winton Park Manor, Norfolk, the former seat of the Earl of Kimberley; Bradgate House, Leicester, the residence of the late Countess of Stamford; Glossop Hall, Glossop, residence of the late Lord Howard of Glossop. The collection includes a fine XVIIIth century Georgian green and gold lacquer secretary, with two paneled doors between fluted pilasters and a quaint mahogany exercising chair of particular interest to the collector. This XVIIIth century piece is one of the rare old chairs, deeply sprung, which were prescribed as exercising chairs for gouty patients unable to mount a horse. The collection will be placed on exhibition October 27th.

DABISSI COLLECTION Exhibition, October 27 Sale, November 3

On November 3rd the Joseph Dabissi collection of Italian decorative furniture, textiles and art objects will be sold at the American Art Association. Italian Renaissance furniture, textiles, paintings and wrought iron are among the items in this collection which is being dispersed because of the retirement of Mr. Dabissi from New York. The collection comprises an interesting

group of walnut cabinets, cassoni, credenzis, refectory and library tables, carved or polychromed in the Renaissance taste; Italian Louis XV and Louis XVI marqueterie commodes and chests-of-drawers; settees, armchairs and side chairs covered in beautiful damasks, velvets and brocades; Sienese Palio banners, wrought iron, etc. The collection will be on view from October 27.

ANDERSON GALLERIES

WILLIAMS ENGRAVINGS Exhibition, October 28 Sale, November 1, 2

Engravings, selections from the stock of the late Max Williams, will be sold at the Anderson Galleries on November 1st and 2nd, by order of Jerome Eisner, executor. Americana, English mezzotints and stipples, color prints and sporting subjects make up the sale.

SOTHEY'S, LONDON

WARREN, BOYLE ET AL BOOKS Sale, October 29, 30, 31

Sotheby's are selling on October 29, 30, and 31, a group of printed books and a few manuscripts from the collections of Sir Herbert Warren, the late Col. Robert Boyle, the late R. J. Molineux and the late Edwin Leadam Hough. Included in the sale is an extensive library of English and Continental literature, works on the occult, the fine arts, etc. A very complete series of the publications of the Daniel Press, a collection of works on British ornithology and books on Scottish history, genealogy and antiquities are also features of the sale.

(Continued on page 18)

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English News and Editorial Comment on Sir Joseph Duveen's Recent Gifts

British Papers Devote Columns to Sir Joseph Duveen's Offer of Additions to the Tate Gal- lery, National Portrait Gallery and British Museum

Sir Joseph Duveen, who has already made munificent gifts to England's art treasures and to ensure their adequate housing, has made the following further handsome offers to the nation:

A gallery for foreign sculpture at the Tate Gallery.

An extension to the National Portrait Gallery to relieve the present in-artistic overcrowding.

Funds to enable the Trustees of the British Museum to provide a dignified setting for the Elgin Marbles and the Nereid Statues.

The offer is contained in a letter to Viscount D'Abernon, with whom Sir Joseph Duveen recently discussed the conclusions and recommendations contained in the interim report of the Royal Commission on the National Museums and Galleries, of which Lord D'Abernon was chairman.

These recommendations "for the advancement of the prestige and reputation of the British art galleries" received Sir Joseph's warm approval.

Fearing that otherwise there would be delay in carrying out the proposals he has made his generous offer.

The proviso is made that on the scientific and literary side the recommendations of the Royal Commission shall be carried through by Government or private funds.

CONDITIONS OF THE GIFTS

Sir Joseph Duveen's offer stated fully is:

Dear Lord D'Abernon—Following the interview you were good enough to give me, on receipt of my letter of Sept. 20, I confirm that I am prepared to undertake a comprehensive programme which will remedy what I regard as the more serious deficiencies of the present condition.

I have already promised a new gallery for Italian Art at the National Gallery, and have engaged to meet the expense at the Tate Gallery of urgent reconstruction. I am further prepared to carry out a project I have long had in mind, viz., to build a gallery for foreign sculpture at the Tate. This will form a fine architectural feature, and will bring together in a harmonious whole the older buildings and the recent additions.

I will build the necessary extension to the National Portrait Gallery, thus relieving the disastrous and inartistic crowding which now prevails.

I offer in addition adequate funds to the Trustees of the British Museum, to enable them to provide a dignified and artistic setting for the incomparable splendour of the Elgin Marbles and the Nereid statues; I have long felt that our national honor and our artistic prestige in the world are concerned to show that we appreciate our good fortune in the possession of such masterpieces by freeing them from overcrowding and displaying them in suitable relief.

With a view to the rapid execution of the above programme, I am prepared to discuss at once detailed plans with the Royal Commission and with the authorities of the museums and galleries I aspire to benefit.

I make only one proviso, namely, that if on the artistic side the above programme is accepted, then on the scientific and literary side the specific recommendations of the Royal Commission will be carried out either by H.M. Government or by funds obtained from other donors.

A comprehensive reform will thus have been accomplished, and the incomparable treasures which England possesses will be exhibited in a manner worthy of the nation, and be so disposed as to satisfy in the full both aesthetic and educational aspirations.—Yours sincerely,

(Signed) JOSEPH DUVEEN.

"IRREDUCIBLE MINIMUM"

Lord D'Abernon replied:

Dear Sir Joseph—I need hardly say with what satisfaction your generous letters of Sept. 20 and Oct. 5 have been received by my colleagues and myself. Munificent and liberal offers such as

yours, following so speedily on the publication of the Royal Commission's interim report, should go far to facilitate the acceptance of the programme which we have felt bound to submit as representing "the irreducible minimum of works which ought to be set in hand immediately." Meanwhile, I am conveying your proposals with all dispatch to the competent authorities.—Yours sincerely,

(Signed) D'ABERNON.

The conclusions and recommendations of the Royal Commission, briefly summarized, are:

The development of the National Museums and Galleries has not kept pace with the growth of population and with educational needs.

The needs of certain institutions are urgent, notably, of the British Museum, Natural History Museum, Geological Museum, Science Museum, National Portrait Gallery, Royal Scottish Museum and the National Library of Scotland. The building requirements of these institutions are the result of accumulated arrears.

The national art possessions should be housed and exhibited with dignity. We regret that in too many cases the cabinet is unworthy of its contents.

COLLECTIONS UNRIVALLED

The Royal Commission's report declared that the national collections are unrivalled in range, variety, and value, and that it would be disastrous, both from the standpoint of the educational needs of the country and of the national prestige, if they were not liberally maintained and exhibited with dignity. "The development of the national museums and galleries," the Commission stated, "has not kept pace with the growth of population and with educational needs; we regret that in too many cases the cabinet is unworthy of its contents."

To remedy the present defects the Commission suggested an immediate building programme which would cost £779,000. The institutions mentioned in the programme were:

British Museum, Bloomsbury.....	£283,500
Natural History, Museum.....	247,500
National Portrait Gallery.....	40,000
Science Museum.....	3,000
Royal Scottish Museum.....	35,000
National Library of Scotland.....	170,000

The Commission understood that Sir Alexander Grant, in addition to a gift of £100,000 in respect of the endowment of the National Library of Scotland, had recently contributed a similar sum towards the cost of the proposed new building for the library.

From The Daily Telegraph, London, October 11, 1928.



SIR JOSEPH DUVEEN, BART.,
WHOSE RECENT GIFTS TO ENGLISH MUSEUMS HAVE RECEIVED
WIDE NOTICE IN THE ENGLISH
PRESS

NATIONAL COLLECTIONS

When the Royal Commission on National Museums and Galleries made their report a few weeks ago on the pressing needs of those institutions, they remarked that the present excellence and the great capital value of the collections are "due as much to the initiative and munificence of private persons as to the intervention of the State." From the penurious State there comes to the British Museum £25,000 a year to spend. The average

value of gifts by private citizens to the Museum is £40,000. The Commission reported that the accumulated arrears in the work necessary for the proper maintenance and development of our chief National Collections called for an immediate building programme at a cost of £779,000. There is recorded in The Daily Telegraph today another example of that "munificence of private persons" which the Commission acknowledged. Sir Joseph Duveen has offered to build the extension to the National Portrait Gallery included in the programme as of immediate necessity. In addition, he has offered to the Trustees of the British Museum a sum sufficient "to provide a dignified and artistic setting for the incomparable splendour of the Elgin Marbles and the Nereid Statues."

This is indeed only a part of a large scheme of benefaction of the National Collections to which Sir Joseph Duveen has set his hand. The Tate Gallery is being transformed by his generosity, he has promised a new room for Italian art to the National Gallery. His purpose, that the "incomparable treasures which England possesses shall be exhibited in a manner worthy of the nation," would not be attained without a new setting for the Elgin Marbles. The Elgin room at the British Museum has its memories and its traditions, but it is dingy, it is dark, and it has no space to show the Three Fates and the frieze of the Parthenon. The country which has the fortune to possess masterpieces of the golden age of Athens, sculpture of the design, perhaps the touch, of Phidias, work which brings to us the very spirit and thought of that great flowering time of human genius, should have for it a worthy home. There could be no better choice of a gift to the National Collections. Sir Joseph Duveen attaches only one condition to his generous offer—that if it is accepted as meeting the needs of "the artistic side, then on the scientific and literary side the recommendations of the Royal Commission will be carried out, either by H.M. Government or by funds obtained from other donors." Lord D'Abernon has pronounced that such an offer should go far to make the acceptance of the programme easy. We venture to hope that there may be other examples of the munificence of wealthy and public-spirited citizens to record. The Government, however stern the necessity for economy, cannot suffer the National Collections to remain in a condition which limits their usefulness and diminishes the dignity of the State.

From The Daily Telegraph, London, October 11, 1928.

A NOBLE EXAMPLE

The magnificent offer made by Sir Joseph Duveen, which is revealed this morning in a correspondence with Lord D'Abernon, can hardly fail to concentrate public attention upon the weight and force of such an example. Briefly Sir Joseph has not only met the requirements for the adequate maintenance of art—especially the extension of the National Portrait Gallery, regarded as "urgent" in the Interim Report of the Royal Commission on National Museums and Galleries—but, in his offer to provide a dignified and artistic setting for the Elgin Marbles and the Nereid statues at the British Museum, he has gone beyond immediate urgency and anticipated a requirement hinted at by Sir Frederic Kenyon, its Director, in his evidence before the Commission. This is to say nothing of the other benefactions—"a new gallery for Italian Art at the National Gallery" and urgent reconstructions and a gallery for Foreign Sculpture at the Tate Gallery—already promised and confirmed in the correspondence. The urgent requirements of those institutions covered by the Report, whose function is scientific and literary, Sir Joseph Duveen properly leaves to others. His appeal—for it is an appeal rather than a stipulation—that "if on the artistic side the above programme is accepted, then on the scientific and literary side the specific recommendations of the Royal Commission will be carried out either by H.M. Government or by funds obtained from other donors," can hardly be disregarded in the circumstances.

Throughout the Report particular stress was laid—with historical illustrations—on the part played by generous citizens in the formation and maintenance of the National Museums and Galleries. For some reason, however, the scientific and literary institutions have not benefited in the same way or to the same extent as the artistic institutions. Our great industrialists and princes of commerce, for instance have been slow to appreciate the immense benefits to their undertakings—the rubber industry from Kew, the mining and chemical industries from the Geological Museum, the sugar and whaling industries (to name only two) from the Natural History Museum. The volume of evidence presented with the Report contains some astonishing and even romantic information on these points. It might not be fantastic to suggest that backwardness in supporting the more as compared with the less obviously utilitarian institutions is partly due to a convention similar to that by which one gentleman may give another a case of wine or a box of cigars, but not a leg of mutton. (Continued on page 18)

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English News and Editorial Comment on Sir Joseph Duveen's Recent Gifts

(Continued from page 17)

ton or a suit of clothes; but more is due probably to lack of imagination—a failure to grasp the truth that applied knowledge is finally dependent upon opportunities for pure research. Whatever may have been the precise origin of the victory of Waterloo, it is certainly true that, in these days of far-flung enterprise, industrial and commercial supremacy is won at such places as Kew, the Geological Museum, and the Natural History Museum. And the needs of such institutions as the British Museum, the greatest library in the world, by which "the fountain head of knowledge is maintained, nourished, and dispersed," are not less plain and insistent. It is as a contribution to the "fountain head of knowledge" on the artistic side that Sir Joseph Duveen's "programme" will go down to posterity. For the moment it stands for a noble example to those who derive benefits from the fountain heads of scientific and literary knowledge. We cannot afford to allow any of our "fountain heads of knowledge," whether artistic, literary, or scientific, to languish; and, irrespective of what Government may and must do, those who contribute to them, in the words of a Report which has opened the eyes of the nation, "bestow immediate benefits upon their contemporaries, obtain honor for themselves, and are remembered with lasting gratitude by posterity."

From the Times, London, October 11, 1928.

FOR THE PEOPLE

Sir Joseph Duveen's generous offer to bear the cost of extending certain galleries for the more adequate display of our art treasures will be received with nationwide gratitude. A true public benefactor, he has come forward at a time when help in this respect was urgently needed. England may justly congratulate herself on possessing, no less in the world of noble patronage than in that of heroic action, men who rise to the occasion, making difficult ways straight and providing worthy examples in leadership. Sir Joseph Duveen's gift is but one of many that have

dazzled public imagination since the War. We are again living, as befits our great heritage of men and material treasure, in an age of private munificence. The squalor of War may for a night have hardened and vulgarized our tastes, but again our people know how to spend their money. The old values have returned, and with them the former ideal of service in maintaining them intact, irreproachable. The old aristocracy boasted its ideal of public service, to which life and treasure were gladly pledged. Today we find the new plutocracy gradually establishing a similar ideal of service on a less particular and personal basis, but on a scale which must do infinite good in the long run to the nation as a whole.

From The Morning Post, October 11, 1928.

SIR JOSEPH DUVEN'S OFFER

The Royal Commission on our national museums and galleries, which reported last month, condemned in vigorous terms the failure of the country to keep pace in their development with the growth of population and with educational needs. They recommended as the "irreducible minimum of work that ought to be set in hand immediately" a programme involving an expenditure of over £700,000. They arrived at this conclusion, in the face of a strict injunction to economy, after surveying the chaos and congestion that obtain in the housing of our national treasures, and they set down in full and cogent detail the extensions and reforms needed. Their report has moved Sir Joseph Duveen to add yet another to his many benefactions to British art. The comprehensive programme he outlines in the correspondence with Lord D'Abernon which we publish to-day will lift from the shoulders of the State a large part of the responsibility placed on it by the Commission. That programme provides for the addition to the National Gallery of a new gallery for Italian art and for the construction of a water-color gallery at the Tate and the addition of a gallery for foreign sculpture designed to form an architectural feature that will harmonize the old and newer portions of that building. It guarantees, moreover, a much-needed extension to the National Portrait Gallery, and it has the happy inspiration of providing in the British Museum a site for the Elgin Marbles and the Nereid statues worthy of their world-wide fame. Sir Joseph Duveen makes, very properly, the condition that

if he undertakes thus to fulfill the demands of the Commission as regards the State or private donors shall be responsible for carrying out its behests as to the national libraries and museums. There should be no hesitation on the part of the Government in playing its part in an urgent scheme of construction that has been eased for it by such princely munificence. The response of the State in such a matter is the best spur to private generosity. Only if it makes haste to do its part in providing adequate house room for its treasures can it hope that others will add their names to those of Wallace, Ludwig Mond, Iveagh, Duveen, and the other benefactors who have enriched it.

From The Manchester Guardian, October 11, 1928.

THE DUVEN BENEFACCTIONS

The munificent gifts by Sir Joseph Duveen make possible the carrying out without delay of the works adumbrated by the Royal Commission on the National Museums and Galleries. Less than a month ago the Commission put forward as urgently needed numerous extensions of those institutions in respect of which they accused the nation frankly of having carried economy too far. The nation's treasures are priceless. Certain branches of art or certain aspects of civilization may be better represented elsewhere than in London. Egypt has naturally more Egyptian antiquities, Rome and Florence more of Italian art, The Hague of Dutch art, and the United States, through the munificence of its multimillionaires, has done wonders. But in the face of all this the Commission declared: "We believe that the British collections, taken as a whole, representing literature, art, and science, cannot be equalled, certainly cannot be surpassed, by any collections in the world either in range or in splendor." But in housing its treasures the nation has been stingy to an extent which is not to our national credit. Now Sir Joseph Duveen takes on his shoulders a very large share of the requirements of the nation in respect to buildings for the artistic treasures. His sole condition is that the nation should at once do the rest of the work required—by State funds or private subscriptions—for the literary and scientific sides of the museums. That is an appeal at once to the Government and to the wealthy to do their part. We cannot doubt that the appeal and the example will bring response.

The rise of the Duveen "dynasty" in the art-world is a romance and a splendid object lesson of courage, foresight, and resource. It is just fifty years since a poor working blacksmith, aged about thirty, and named Joseph Joel Duveen, landed in Hull from a Dutch boat and

settled in the town. He opened presently a little curiosity shop, which flourished. Duveen worked up a knowledge of Oriental porcelain, imported good pieces, bought with taste, and, gradually, selling on his own behalf or acting as agent for London firms, made himself a minister so that fashion—some called it "craze"—for "blue and white," of which Whistler's pictures are a record. Then he turned to French tapestries, furniture and pictures, and old English portraits, and having removed to London after ten or a dozen years' residence in Yorkshire he rose to be the head of his profession in Europe and in America. He died twenty years ago, honored for his generosity, and his son reigns after him. He is the chief means by which the ornaments of the chateaux and country houses of Europe are streaming across the seas to the mansions of America and the Dominions. It is no small recompense he has paid us, however, in his generous care, which has been a hundred times manifested, that some of the choicest specimens of art shall find permanent homes in our own public galleries. It is interesting at such a time to recall this Yorkshire association with a family of alien immigrants.

From The Yorkshire Post, October 11, 1928.

A PRINCELY OFFER

The principal recommendations of the Royal Commission on the organization, administration, accommodations, and finance of the national collections situated in London and Edinburgh were published in our columns a few weeks ago. In cordially endorsing the Commissioners' work we anticipated a quickening of interest in the treasures they sought to safeguard and enhance. That expectation was justified in an immediate expression of public sentiment; it is now confirmed in striking fashion by a princely offer from Sir Joseph Duveen. Nothing could be better calculated to underline it—if that were necessary—the conclusions of Lord D'Abernon and his colleagues than the terms of the proposed gift. Here is no mere gracious dipping into a deep pocket; it is an act of constructive imagination. Following his promise of a new gallery for Italian art at the National Gallery in London and his commitments in connection with the urgent reconstruction work at the Tate Gallery, Sir Joseph Duveen now proposes to make a harmonious whole of the Tate buildings by the addition of a gallery for foreign sculpture. He also expresses his wish to build at the National Portrait Gallery an extension which would remove the reproach of overcrowding. And to the trustees of the British Museum he offers adequate funds to provide a setting worthy of the Elgin Marbles and the Nereid statuary. This is, doubtless, the particular act of

munificence which will win the widest response in public gratitude. It is our national good fortune to hold these precious relics in trust at Bloomsbury. In a building taxed to its ultimate square yard, they occupy, of necessity, a cramped site, yet in more than a national sense they deserve the perfection of display. Sir Joseph Duveen seeks to enthroned them worthily.

These gifts are subject to one proviso. In the light of the fine record of private generosity in sharing with the State the work of collection, housing, and stewardship of our great collections, we may look with confidence to its fulfillment. It is that if on the artistic side the above programme is accepted, then, on the scientific and literary side, the specific recommendations of the Royal Commission (involving the Edinburgh collections) will be carried out either by the Government or by funds obtained from other donors. The recommendations of the Royal Commission, it will be recalled, were conspicuous for their modesty and the wisdom of their allocations. They represented "the irreducible minimum" in facing a situation in which economy has been pushed beyond the point of prudence. That private generosity has so promptly led the way may be taken as an indication that public opinion, alive upon the public purse, may be trusted to give generous assent to a transaction so important to national prestige. We have every confidence that proposals containing such promise of present enrichment and permanent worth will be crowned by the official sanction of a programme drawn out with conspicuous restraint.

From The Glasgow Herald, October 11, 1928.

COMING AUCTIONS

(Continued from page 16)

READ-WRAXALL ET AL
BOOKS

Sale, November 12, 13, 14

On November 12, 13 and 14, there will be sold at Sotheby's printed books, autograph letters, historical documents and a few manuscripts from the collections of Sir Hercules Read, Lord Wraxall R. O. Leicester Esq., George Grey Butler and other consignors. Features of the sale are the first four folio editions of Shakespeare's plays, a copy of the Kelmscott Chaucer, printed on vellum, an important collection of rare works by Rudyard Kipling, including the suppressed letters of Marquise, 1891, and good sets of *The Spectator*, *The Tatler*, and *The Rambler*, as well as an extremely fine uncut set of *The Sporting Magazine*.

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"PEASANT AND CHILD"

By MILLET

Drawing from the Geismar collection to be sold at auction at the Hotel Drouot, Paris, on November 15th

SAN FRANCISCO

Recently the Bohemian Club, San Francisco's oldest official art association, again patronized painters through the

sponsorship of Senator James D. Phelan. He offered prizes to "oil paintings where in emphasis is placed on the use of the human figure in composition." The exhibition includes every form of contemporary methods in painting.

The first prize went to John C. Atherton for his small composition of two female figures with a decorative landscape. The second prize was awarded to J. H. Garner Sopher of Hollywood, for his painting entitled "Japanese-Hawaiian Fisherman." The third prize canvas, "The Olive Drape," by C. Stafford Duncan, is a semidecorative composition in which a seated female figure is subordinated to still life. Honorable mentions were awarded Herman Struck, San Francisco, for "Jeanne D'Arc"; E. Sievert Weinberg, San Francisco, for "Two Figures"; Everett Gee Jackson, San Diego, for "Cotton Pickers"; Douglas Parshall, Santa Barbara, for "Blue Kimona"; R. J. Prohaska, San Francisco, for "Ad Inito."

Adolph A. Weinman and the other directors of the National Sculpture Society are conducting a campaign to collect the work to be included in the exposition of American sculpture scheduled to take place in April at the California Palace of the Legion of Honor in San Francisco. As about fifteen hundred pieces of sculpture will be included in the exhibit, the show will spread beyond the galleries of the Legion Palace. The grounds as well as the outside galleries will be used for exhibition purposes.

Herbert Fleishacker, president of the Board of Trustees of the Palace, Dr. Archer Milton Huntington, art collector of New York City and Dr. Cornelia B. Sage Quinton, Director of the museum who made a special trip to New York to complete arrangements, have combined their efforts in preparing for this exhibition.

All work submitted will be judged by a jury selected by the National Sculpture Committee. All transportation charges will be paid by the society.

Now on view at the Paul Elder Gallery is an exhibition of portrait-drawings by Dorothy Rieber Joralemon. Pastel portraits of children are Mrs. Joralemon's specialty.

The exhibition of modern art sponsored by Hale Brothers of San Francisco was moved to Oakland where it was on view at Whitthorne and Swan for about a week, ending October 12th. Forrest Brisse, main organizer of the exhibit, has introduced a wall which separates the fine arts section from that in which the applied arts are displayed. Another addition there was the collection of watercolors and drawings by European abstractionists such as Jawlensky, Klee, Feininger Kandinsky, and others. This collection was loaned by Mrs. G. E. Schreyer, who has recently returned from Europe.



"CHRIST ON THE CROSS"

By DELACROIX

Drawing from the Geismar collection to be sold at auction at the Hotel Drouot, Paris, on November 15th

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Findlay Galleries Buy Copley Portrait

KANSAS CITY.—The Findlay Galleries of this city have just purchased a portrait of which Mr. William Robert writes:

"SHALTO CHARLES DOUGLAS,
EARL OF MORTON
(1732-1774)

by

JOHN SINGLETON COPLEY, R. A.
(1737-1915)

"Son and heir of James Earl of Morton, the eminent scientist President of the Royal Society of London and a correspondent of Benjamin Franklin. He succeeded his father in the earldom in October 1768, and was himself elected to the Royal Society. Married November 19, 1758, Katherine, daughter and co-heir of the Hon. John Hamilton, Granddaughter of the 6th Earl of Haddington.

"He died September 25, 1774. He was not only the son of an eminent scientist but was also the father of one, for his eldest son and successor was a prominent member of scientific circles, and a vice President of the Royal Society of London.

"This excellent and dignified portrait of him by Copley, is a comparatively early example of the artist's work and must have been done a very few years of the Earl's early death. The ancestral home of the Morton family was dispossessed during last year and this with other family portraits scattered into many quarters and into various collections."

London, May, 1928.

WM. ROBERTS.

SOAP SCULPTURE ANNUAL ANNOUNCED

With a jury of award including Lorado Taft, Gutzon Borglum, Leo Lentelli and other artists of national reputation, and a sponsorship committee of leading museum directors, the Fifth National Soap Sculpture Competition for the Proctor and Gamble prizes is announced today. The annual soap sculpture competition has become a classic, looked forward to eagerly by men, women and children throughout the country. It is unique in that it offers to amateurs as well as professionals a chance to examine number of entrants has increased eightfold since the first competition in 1924. This year sixteen hundred and seventy-five dollars (\$1,675) in prizes are offered.

A new member of the jury of award this year is Miss Harriett W. Frishmuth, sculptor, of New York, member of the Association of Women Painters and Sculptors, the National Sculpture Society and other art organizations. Evans Woolen, President of the Art Association of Indianapolis, has joined the sponsorship committee.

The significance of the soap sculpture competitions has been recognized by museum directors and educators. Ellsworth Woodward, Director of the Newcomb College School of Art, New Orleans, La., says: "The remarkable increase of those using white soap as a preliminary medium in sculpture is one of the many signs of increased responsiveness to possibilities of art expression on the part of both artist and public," and Theodore Hanford Pond, Director of the Dayton Art Institute, Dayton, Ohio: "The prize competitions for small sculptures in white soap during the past four years have made the lost art of sculpture live again in the hearts and homes of the American people." While Rush Rhees, President of the Memorial Art Gallery, Rochester, N. Y., remarks: "Soap affords a truly sculptural experience of form conceived within a given mass."



PORTRAIT OF SHALTO CHARLES DOUGLAS, EARL OF MORTON
By J. S. COPLEY

Recently acquired by the Findlay Galleries of Kansas City

In the professional class of the 1929 competition, the first prize is \$300, the second prize is \$200, and the third prize is \$100. A special prize of \$250 is offered in the professional group for Straight Carving, which is defined as "work cut or carved with a knife, no other tool used."

The amateur section of the competition is divided into three groups—one for advanced amateurs, with first prize of \$150, second prize of \$75, third prize of \$50 and five honorable mentions of \$15 each. While this classification has been created especially for advanced amateurs over twenty-one years of age, it is an open competition and anyone not a professional may enter regardless of age. In the senior group, for those over fifteen and under twenty-one years of age, the first prize is \$100, second prize \$75, third prize \$50, fourth prize \$30 and ten honorable mentions of \$10 each. In the junior group, for those under fifteen years of age, the first prize is \$25, second prize \$20, third prize \$15, fourth prize \$10 and ten honorable mentions of \$5 each.

A special feature this year will be the selection by the Gorham Company of Providence, R. I., of a single sculpture chosen from the entire competition—any class—as best suited to reproduction in bronze; and the selection by the Cowan Potteries, Cleveland, Ohio, of a single sculpture chosen from the entire competition—any class—as best suited to reproduction in pottery. The Gorham Company and the Cowan Potteries will have the exclusive privilege of casting their selection and offering the pieces for sale at popular prices after arranging suitable terms with the sculptors.

Entries for this year's competition should be sent after February 1st, 1929, to the National Small Sculpture Committee, 80 East 11th Street, New York City, from whom entry blanks, which must accompany the pieces, and further details may be secured. The competition closes May 1st, 1929.

The awards will be made as soon after this date as possible. An exhibition of the prize-winning and other accepted sculptures will be open to the public during the month of June, 1929, in New York. After the close of the exhibition in New York, the collection will be sent on a circuit tour to be shown in museums, art schools, and other art centers throughout the country.

The jury of award which will judge

the entries consists of Leo Lentelli, sculptor, New York; Gutzon Borglum, sculptor, Stamford, Conn.; George E. Ball, Director of Design, The Gorham Company, Providence, R. I.; Lorado Taft, sculptor, Chicago, Ill.; Harvey Wiley Corbett, Ex-President Architectural League, New York; C. J. Barnhorn, sculptor, Cincinnati Art Museum, Cincinnati, Ohio; Harriet W. Frishmuth, sculptor, New York; Dr. Gustave Straubmuller, Associate Superintendent of Schools, New York City; Charles Dana

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Gibson, artist, New York; Alon Bement, Director, Art Center, New York; R. Guy Cowan, Cowan Potteries, Cleveland, Ohio. The competition is sponsored by a committee including Alfred G. Pelikan, Director, Milwaukee Art Institute, Milwaukee, Wisconsin; R. A. Holland, Director, Kansas City Art Institute, Kansas City, Missouri; John Cotton Dana, Director, Newark Museum, Newark, New Jersey; Mrs. J. C. Bradford, Director, Nashville Museum of Arts, and Second Vice-President, Southern State Art League, Nashville, Tennessee; Rush Rhees, President, Memorial Art Gallery, Rochester, New York; Edward C. Blum, President, Brooklyn Museum, Brooklyn, New York; Evans Woolen, President, Art Association of Indianapolis, Indianapolis, Indiana; Charles W. Kollock, President, Charleston Museum, Charleston, South Carolina; Theodore Hanford Pond, Director, Dayton Art Institute, Dayton, Ohio; Frank Alvah

GEORGIAN CHAIRS BRING £273

LONDON.—In the sale of the contents of Ellesborough Manor, Princes Ribborough, concluded on September 25th by Messrs. Hampton and Sons, in conjunction with Messrs. W. Brown and Company, a set of six early Georgian mahogany chairs fetched £273; a similar price was given for a set of six Hepplewhite mahogany chairs; a late XVIIIth century mahogany cabinet made £147; a Queen Anne settee of walnut, £168; and a late XVIIIth century break-front mahogany bookcase, £141 15s.

Parsons, President, New York School of Fine and Applied Arts, New York City; and Victor S. Holm, sculptor, Art School, Washington University, St. Louis, Missouri.

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LONDON.—The sale at Messrs. Puttick and Simpson's on October 12th included pottery, porcelain, and decorative furniture, belonging to Mr. Vernon Roberts, of Dalpowie House, Dunkeld, Scotland, and the late Mr. R. Levine, of Norwich. From the first named collection came a small series of Tassie portrait medallions, exhibited at the Scottish Exhibition in 1911, and formerly in the possession of Mr. James Brownlee Hunter. This brought £171 3s. Sir Richard Tanges collection of 583 Wedgwood medallions, exhibited at the Corporation Gallery, Birmingham, from 1885 to 1907, sold for £136 10s. (Holland); and one of the first fifty proofs of the Wedgwood copy of the famous "Portland Vase," in black basalt, formerly in Lord Rodney's collection, £199 10s. (J. R. Thomas).

The late Mr. Levine's property included a Lambeth-Delft oval charger, modeled with Venus reclining under a canopy, and with boys at play, which brought £157 10s. (Gautier). The background of this charger is painted with the arms of the City of London, of the Cutlers' Company, and of Edward Ball, who was Master of the Company in 1668. The day's total was £3,504.

PLAN FOR CARROLL MEMORIAL ABANDONED

LONDON.—So little public interest has been taken in an appeal by the Rector and Churchwardens of Croft, Darlington, for a stained-glass window in Croft Parish Church, to the memory of Lewis Carroll, the author of "Alice in Wonderland," that the scheme has been abandoned, says the London Morning Post.

A balance-sheet will be sent to each subscriber in due course. The appeal has been open for two years. The cost of the proposed memorial was £1,200.

The Rev. G. R. Ekins, the rector, tells me he has written hundreds of letters, but has received only about £80.

"Lewis Carroll," who was the Rev. C. L. Dodgson, spent his boyhood and youth at Darlington. His father, Archdeacon Dodgson, was rector of Croft from 1843 to 1868.

In connection with the failure of this appeal it is interesting to recall that £15,400 has been paid recently, by Dr. Rosenbach, for the manuscript of "Alice in Wonderland." Almost at the same time that this large sum was paid for the manuscript, the author's grave had to be rescued from neglect by the private benefaction of Mr. William Le Queux.

Mr. Ekins worked indefatigably to raise the money for the memorial. He suggests that what money is left after payment of expenses, should be used to make presentable the tomb of Lewis Carroll's parents in the churchyard at Croft.

FOIRE AUX CROUTES IN MONTMARTRE

PARIS.—That collection of artists who annually spread their canvas landscapes and nudes between the trees along the boulevard Clichy have opened their 1928 exhibition, reports the New York Herald of Paris. It is called the Foire aux Croutes, which is to say, the exhibition of crusts.

The weather was unfortunate. There has not been, perhaps, a damper collection of crusts for several years. Many of the canvases had the appearance of having been "dunked" in the Seine.

Coming as the present exposition did only a week after the annual exposition of La Horde—the Montparnassians—the exposition given by the Montmartrians in their quarter did not enjoy a very large patronage at its opening, October 15th.

What the exposition lacked in its first few hours in the way of crowds, was doubtless made up in the way of quality, for it is the only fair of its kind patronized by Monsieur the Minister of Public Instruction, and the state itself occasionally purchases a painted hill or a classic Madonna.

LOS ANGELES

J. Christopher Smith is exhibiting his paintings of Zion Canyon, Utah, at the Wishore Galleries. Here one sees vertical cliffs, rising into skies of turquoise and lapis, for Smith has dared to paint much of the color he saw. Pictures of an old coast town, Cambria, north of Santa Cruz, marines, and a scene from the old Plaza, Los Angeles, are also included.

At the Kanst Galleries in Hollywood is an exhibition of paintings by Franz Bischoff. He has included two landscapes from Zion Canyon, but most of the landscapes show scenes from California.

During the first half of October an exhibition of Indian paintings, symbolic designs and rare craft work was held at the Friday Morning Club. The exhibits were from the collection of Hartley Alexander of Scripps College.

The following women painters were represented in the opening art exhibition at the Woman's Club of Hollywood: Theo Aulmann, Mabel Alvarez, Loren Barton, Anni Baldaugh, Meta Cressy, Esther Crawford, Isabel Campbell, Mary Everett, Louise Everett, Kathryn Leighton, Evelyn Nunn Miller, Irene B. Robinson, Donna Schuster, Edith Truesdale and Luvena B. Vysek. Marion H. Vreeland is chairman of the art section.

At the Ebell Club during October are displayed the paintings of Charles Reifel and the miniatures of Laura M. D. Mitchell.

Rugs, hand-blocked cotton prints, miniatures, glazed potteries and other Persian works of art of the Kuli Khan collection are on display at the Van Kueren Galleries.

Each year the Print Makers Society of California purchases a group of prints from its international exhibition to present to the Los Angeles Museum. This year works of the following artists were chosen for presentation: G. S. Ingles, E. Garrett Rice and Dorothy Woollard of England, and George Elbert Burr, Arthur W. Hall, Mark Levings and Orville H. Peets of the United States.

BALTIMORE

Elias Newman, recently returned from a year in Palestine is showing his work at the Baltimore Museum of Art until October 29th. Among the works on view are "The Blue Synagogue," "Jerusalem," "Sonia," a portrait and "Jaffa Harbor."

An exhibition of sculpture by Emanuel Cavacos, opened at the Baltimore Museum on October 8th.



"LES FRAISES"
By LABOUREUR

DELTEIL CATALOGS TO BE CONTINUED

PARIS.—After the death of Loys Delteil, the well known writer of *Le Peintre-Graveur Illustre*, print collectors were anxious to know if this most interesting set of catalogues raisonnés was to be continued. The last volume of the set, *Albert Besnard*, was written by M. Louis Godefroy, a well known Parisian expert, etcher himself and contributor to several art magazines. Collectors will be glad to know that, following the line laid out by Delteil, M. Louis Godefroy, besides his print and drawings business, will devote himself to the writing and publishing of a series of catalogues raisonnés of modern and old masters, the first one being of Laboureur's engraved work. Prospectuses and subscription terms are sent on request addressed to M. Louis Godefroy, Expert, 19 rue de Caumartin, Paris, IXo.

ST. LOUIS

The one-man show at the Artists' Guild on Union Boulevard, where Charles F. Galt was displaying twenty-three portraits, three still lifes and two decorations, closed on October 14th. Much of the compositions on view were recent work, and almost all of the portraits were of prominent St. Louisans.

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AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Avenue and 57th Street
October 27—Furniture, tapestries, rugs, silver and objects of art from the estates of Mrs. Frederick Nelson, Edward F. Whitney and Everard Roberts and other artistic properties.
November 2—English furniture and decorations, collections formed by Mr. Frank Bevan of London.
November 3—Italian furniture, textiles, wrought iron, and objects of art of the Renaissance, the collection of Mr. Joseph Dabissi of New York and Florence.
ANDERSON GALLERIES
Park Avenue and 59th Street
October 26 and 27—XVIIIth century English furniture gathered in England by Herman Margolis.
November 1 and 2—Engravings selected from the stock of the late Max Williams, Americana, English mezzotints and stipples, color prints and sporting subjects.
BROADWAY ART GALLERIES
1692 Broadway
October 26 and 27—Persian rugs, objects of art and home furnishings.
FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue
October 31, November 1, 2, and 3—Furniture, pictures, rugs, etc.
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October 26, 27—Oriental and Chinese rugs.
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SILCO GALLERIES
40 East 45th Street
October 26, 27—Art goods.
November 1—Furniture and miscellaneous.

FOREIGN AUCTION CALENDAR

SOTHEBY'S
London
November 5—The art collections of the distinguished antiquary, Sir Hercules Read.
BOERNER
Leipzig
November 15, 16—Engravings by the old masters from the collection of Frederick August II of Saxony.
GLUCKSELIG AUCTION HOUSE
Vienna
Mid November—The Karl Mayer porcelain collection.
HOTEL DROUOT
Paris
November 15—The Pierre Geismar collection of drawings, watercolors and gouaches.
GALERIE GEORGES PETIT
Paris
December 3—Important works by Camille Pissarro; paintings, pastels and drawings by the impressionists.

STUDIO NOTES

Miss Dorothy Vicaji has returned to America from London and is now at the St. Regis Hotel in New York. She will be there for a month or more.



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PAINTER OF MILAN DECEIVED BY FAKER

MILAN.—A well-known painter of Milan, with much talent for art but little for business, reports the *Sunday Times* of London, had twenty-one pictures to dispose of in his atelier, and was approached by a young man who gave the name of Pilo, who said he was well acquainted with the principal dealers, and could easily sell the pictures for 10,000 frs.

The ingenuous artist without hesitation delivered the paintings to Pilo, and in a week he was to receive the money. But eight days and more had passed, and there was no sign of the enterprising Pilo. He had disappeared, and even the address he had given was false.

The artist, to his surprise, next learned that his paintings were in the shop of a certain antiquary, who had acquired the entire lot for the miserable sum of 1,000 frs. The artist at once went to look up the antiquary, who had already selected the names of famous artists long since dead, to whom the pictures were to be attributed after they had gone through certain scientific manipulations, the secret of which is possessed by some antiquarians or their collaborators.

The artist denounced the affair to the police and recovered his pictures, whilst the antiquarian was warned to be more "careful" the next time.

PORTLAND

The first annual exhibition of Contemporary American Fathers at the Sweat Memorial Art Museum of Portland was held under the auspices of the Portland Society of Arts. The seventy-two etchings and drypoints, which follow closely a similar exhibition of contemporary American painters in oils, include the works of two dozen artists. Each man is represented by three prints.

Included in it are works of George T. Plowman, Anton Schultz, Anne Goldthwaite, Chauncy F. Ryder, Emil Fuchs, Frank W. Benson, John Taylor Arms and William Meyerowitz. Several of the prints here seen were in the collection of three hundred and forty American etchings exhibited during July in the Bibliotheque Nationale, Paris, under the patronage of M. Edouard Herriot, Myron T. Herrich, and M. Claudel. Among these latter was Anne Goldthwaite's "Self Portrait," shown at the Paris gallery as "Head of a Woman," Harry Wikey's "The Jungle," and Robert Nisbet's Paris print called "The Hurrying River." Others whose names appeared in both exhibition catalogues are John Taylor Arms, Frank W. Benson, Roi Partridge, and Charles H. Woodbury.

Paul Cadmus contributes the head of a woman labeled "Martha," Warren Davis, Emil Fuchs and Troy Kinney send nine nude figure studies; while William H. Drury furnishes three New England fishing scenes, and Anton Schultz supplies an equal number of his American city series. There is wide diversity of style, ranging from that of Frederick G. Hall to that of William Meyerowitz.

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CINCINNATI

The directors of the Cincinnati Industrial Exposition have given over a great amount of space to the work of Cincinnati artists of yesterday and today. Due to the restricted space and the danger of injury to the work of artists who are dead, the exhibition is not large, but it is choice. The distinguishing feature is the work of the older artists. The vantage point from which the survey starts is 1844, which is the date of a portrait of President Polk by Minor Kellogg. The next date, 1853, is that of a landscape by W. L. Sontag, a typical panoramic landscape of this period. The "Bavarian Canal" painted by Vincent Nowotny in Munich in 1883, is another significant departure, and may be classed with the Dusseldorf school at the time when the grays and browns of the older tradition were showing the effects of out of door life. The year 1900 is ushered in by Joseph de Camp's "Gloucester Harbor," in which subject and color take on certain qualities as they are encompassed in light and air. L. C. Lutz is represented by a still life as an example of his dexterity of brush work and miniature-like quality. A Duveneck, dating from 1895, is a portrait of J. H. Sharp, distinguished by its freshness, its character and its firm and luminous color. J. O. Eaton is represented in the show by a portrait of Miss Elizabeth Frazer. Genre painting of the latter half of the XIXth century is exemplified in C. T. Weber's "Underground Railroad." Henry Farny's well known depictions of Indians are represented by "The Renegades," lent to the Industrial Exposition by the Museum. Richard Hammond, a contemporary of Duveneck's, has a fine still life in the present show, curiously modern, despite its date.

Among present day artists, the work of twenty-three of Cincinnati's professional artists is entered. Included are John and Martin Rettig, Herman H. Wessel, Dixie Selden, John Weis, Dr. Martin Fischer, Stephen and Elizabeth Alke, E. T. Hurley, Frank Myers, Paul Ashbrook, Frances Wiley Faig, George Debereiner, Emma Mendenhall, Ida H. Hollowat, Annie G. Sykes, Kate R. Miller, Henrietta Wilson, Jacob Kunz, Wilbur Adam, Reginald Grooms, E. B. Haswell, Clement J. Barnhorn, the sculptor, Matthew Daly and Louis Andres.

Carl Hallsthammar of Chicago, a young Swedish sculptor who came to this country three years ago from Wasteras near Stockholm, is showing his sculptures in wood at the Cincinnati Art Museum. In these sculptures the artist has incor-

porated incidents in the life of his native country and of that of his adoption.

Also at the Cincinnati Museum is a large exhibition of contemporary French prints which is under the patronage of M. Paul Claudel. The artists whose work is on view are: Bracquemond, Degas, Fantin-La-tour, Pissarro, Lepere, Rodin, Willette Steinlen, Carriere, Hel-leu, Toulouse-Lautrec, Renoir, Cottet, Lunois, Heyman and Joyau.

The Woman's Art Club held its first meeting of the year at the clubrooms of the Cincinnati Art Club on October 13th.

On Monday, October 8th, the Closson Gallery opened its display of paintings and bronzes by American artists, brought to Cincinnati from the Grand Central Galleries of New York. Twenty paintings and six bronzes were exhibited, mostly the work of artists who are either members of the National Academy or associated with it in some way. Edward McCartan's "Shell Girl" and Janet Scudder's "Girl of the Sea," are among the sculptured pieces. Daniel Chester French has contributed his "Standing Lincoln." Other painters whose works are shown are: Richard E. Miller, Gard-ner Symonds, Frederick J. Waugh, E. Irving Couse, John Carlsen and Edward Potthast.

BOSTON

Portraits by Jacob Binder in the main gallery, portraits and landscapes by Walter Gilman Page in the small gallery were shown at the Robert C. Vose gallery through October 13th. Several of the Binder portraits now shown are familiar, as they have been lent by the institutions or persons owning them. These number "Henry Jewett as Macbeth," "Judge David A. Louie," "Hon. A. C. Ratshey," and several others. Mr. Page's exhibition consists of souvenirs of his permanent home in Nantucket and reveals his reaction to unspoiled, old-time New England, in landscape and portraiture.

Watercolors by Frank Allison are on exhibition at Grace Horne's galleries.

At the J. F. Olsson gallery are being shown etchings by Andrew Karoly and Louis Szanto of New York.

Lithographs by Alfred Huty, Hoyland Bettinger and Alfred W. Barker are being shown at the Print Corner, Hingham Centre.

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CLEVELAND

A jeweled necklace that shows a mingling of ancient Greek craftsmanship with that of the Orient has just been added to the treasures of the Cleveland Museum of Art. Beads of gold alternate with onyx, pearls and emeralds, the string terminating in lynx heads wrought in gold which support a moonstone and two garnets set in heavy gold mounts. The gold beads are ornamented with tiny globules of gold not over 1-75th of an inch in diameter, and on alternate beads arranged to form patterns of diamonds and squares so small as to be scarcely perceptible to the naked eye.

The museum's necklace is said to have been found in Magna Graecia in southern Italy, yet there is every indication that it may be the work of a craftsman in the Greek colony of southern Russia, whence have been brought many examples of jewelry of a similar character.

The necklace is the gift of Mrs. John L. Severance.

During the first ten days of October Lindner's Little Gallery held an exhibition of sixteen watercolors by Antimo Beneduce. These pictures represent only a portion of the work done by him during a recent six months stay in France and Italy.

An exhibition of watercolors by Elizabeth Spalding of Denver was held at the Leamon Gallery the first two weeks of October. It included twenty-two paintings, the subjects of which were taken from around Denver, and which have not been shown in Cleveland before.

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WASHINGTON, D. C.

The original transfers by Arthur Kales, are on view at the arts and industries building of the National Museum. "The White Sister," "Fen Yen Fah," "Nude Study," "Bellerina," "Flonzel," and a number of prints using figures posed with large glass spheres are among those shown. Although most of the works of this artist are with figures and portraits, there are a few landscapes and street scenes. "Point Conception," "Bowling Green, New York," and some studies in New Mexico illustrate this type of picture.

The exhibition of contemporary American oil paintings at the Corcoran Gallery will open October 28th. A third of the permanent collection has already been removed to make way for the incoming paintings, ninety of which have been received.

Much interest centers on the jury of award, the personnel of which consists of Charles W. Hawthorne, Aldro T. Hibbard, Ernest L. Blumenschein, Karl Anderson and Adolph Bori.

The first exhibition of the season of the Arts Club of Washington consisted of a small collection of paintings by local artists, assembled by Miss Anna Abbott, the chairman of the exhibition committee. Among the etchings and watercolors on view in the lower room were works by Margaret Lent, Mary E. Luk-

ens and Lesley Jackson. In the upper room where the oils were hung the following artists were represented: Ruth Ward, Miss Leisenring, Cora D. Kimberly, A. H. O. Rolle, Tom Brown, Garnet Jex, and Charles A. R. Dunn.

On October 14th this exhibition was replaced by a group of paintings by William H. Holmes, watercolors by Channing Smith, and oil paintings by Lucia Hollerith. This exhibition will be on view for two weeks.

Ruel P. Tolman announces the following exhibitions will be held under the auspices of the United States National Museum, division of graphic arts, in the Smithsonian Building; October, etchings by Charles H. Woodbury of Boston; November, etchings by Charles Straus of Switzerland; December, works of Margery A. Ryerson of New York; January, George C. Wales of Boston; February, Anne Goldthwaite of New York; March, Charles E. Heil of New York; April, Mrs. Vernon Thomas Kirkbride of Chicago; and in May, Chariton Moorpack of New York. This series of exhibits has been arranged by Mr. Tolman.

The Corcoran Gallery of Art will open its eleventh exhibition of contemporary American oil paintings on October 28th, to continue to December 9th. This year the Corcoran Gallery will not be closed as usual before the opening of this exhibit but the public will have free access, as at all other times, to the Clark wing and the galleries containing the European

COLUMBUS

An exhibition from the Grand Central Art Galleries of New York is on view at the Columbus Gallery of Fine Arts, on East Broad Street. Fifty-seven artists are here represented with seventy-nine pieces of work, including pictures and bronzes. Among the artists whose pictures are shown are: James R. Hopkins, George Wharton Edwards, Etore Caser, Hovsep Pushman, Walter Ufer, Julius Rolshoven, Frederick J. Waugh and Frederick Ballard Williams.

Grace Helen Talbot, Harriet Frishmuth and Herbert Adams are among the artists whose bronzes are on exhibition.

As is his custom, Professor Ralph Fanning of the fine arts department of Ohio State University presents the first art show of the season on the campus. Professor Fanning has brought back, as usual, a number of sketches and watercolors from his trip to Europe. In the lounge room of the faculty club are to be found his watercolors, while in the mantle room of the university library is a group of black and white sketches by him.

paintings assembled by the late W. W. Corcoran.

The jury of selection and award for this exhibition consists of Charles W. Hawthorne, chairman; Karl Anderson, Ernest L. Blumenschein, Adolphe Bori and Aldro T. Hibbard.

CHICAGO

Surprise and perhaps wonderment will be the feeling of the visitor to the Annual American show of Paintings and Sculpture which opened at the Art Institute on Thursday, October 25th. He will feel himself surrounded by paintings out of the ordinary, for the show this year leans decidedly toward the "modern" in art. Many old friends are there, to be sure, but even they show signs of loosening up and of depending more upon that "sketchy" quality that conveys so much with such little apparent effort. The tendency is boldly to launch out into new fields, stretching out the threads of tradition until they are as attenuated as the spider's web.

The jury was one of the most critical and severe that has officiated in recent years and as a consequence the exhibition will contain slightly fewer works of art than last year's show. Last year there were two hundred and twenty-five paintings and seventy-six pieces of sculpture. This year there will be about one hundred and eighty paintings, and seventy-eight pieces of sculpture. There are an unusual number of large canvases in the present show, one by Charles Hopkins called "Five in the Afternoon," occupying the place of honor in the first gallery. Another large canvas is entitled "Antheia" by Paul Trebilcock, a reclining nude

painted in the chaste style of this River Forest painter. Leopold Seyffert's "My Family" is also an especially large and important canvas. We find representative work by such nationally known artists as John R. Grabach, Frederick Waugh, Emil Carlsen, Daniel Garber, Jonas Lie, Abram Poole, Louise Betts, E. W. Redfield, Henry O. Tanner, Robert Henri, Frederick Clay Bartlett, George Bellows, Walter Ufer, Edmund Tarbell, Richard Miller, Leon Kroll, Eugene Savage, Charles Hawthorne, Leopold Seyffert, Pauline Palmer. Among the young Chicago painters, we see work by J. Theodore Johnson, William S. Schwartz, Paul Trebilcock, Robert Eskridge, Rudolph Weisenborn, Karl Ober-teuffer, Claude Buck, Ivan Albright, George and Martin Baer.

The week ending Wednesday, October 17th, was World's Fair Poster Week at the Art Institute. The gay colors of the two hundred and fifty or more posters arranged in the three east wing galleries of the museum attracted unusual attention. The popular voting contest, to determine the poster most favored by the public, to be awarded a prize of \$300, came to a close Tuesday evening, October 16th. No. 76, a poster representing a horseman in gray tones, leaping his mount over a row of skyscrapers, received the most votes. It was by the French artist, Andre Wilquin, who also won the Fourth Prize in the regular poster contest with No. 77. This represents the head of Columbia, with Stars and Stripes entwined around her shoulders. All the prize winning posters were on view at

(Continued on page 24)

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CHICAGO

(Continued from page 23)

the First National Bank until Saturday, October 27th. About sixty of the posters submitted will be sent on tour of the principal cities in the United States.

* * *

The jury for the Chicago World's Fair International Poster Contest, was changed at the last minute owing to the absence from Chicago of Mr. Lorado Taft, by the substitution of Mr. Philip L. Goodwin of New York, and it finally consisted of General Charles G. Dawes, Vice-President of the United States, Jules Guerin, Chief of Color, Panama-Pacific International Exposition, Dr. Robert B. Harshe, Director of The Art Institute of Chicago, Eugene Francis Savage, Professor of Painting, Yale University, and Philip L. Goodwin; two jurors from New York, one from New Haven, Connecticut, and two from Chicago.

The Jurors were not given the names of the designers of the posters, and it was greatly to their surprise that they discovered after the awards were made that out of the five prizes, four were awarded to Chicagoans. Vice-President Dawes made the comment in this connection that it must be borne in mind that almost twenty times as many posters were submitted by Americans as by foreigners, and almost ten times as many posters were submitted by Chicagoans as by those from any other city. Director Harshe was pleased to find that the first, second and third prizes went to a student and instructor in the Art Institute Art School. Mr. Welsh was an instructor and Mr. Good is at present a student in the night school. The prizes were awarded as follows:

First prize, William Welsh, Chicago, No. 187a, \$1,500.

Second prize, Fred I. Good, Chicago, No. 189a, \$500.

Third prize, William Welsh, Chicago, No. 186a, \$250.

Fourth prize, Andre Wilquin, Paris, No. 77, \$150.

Fifth prize, Ignats Sahula, Chicago, No. 10, \$100.

Honorable Mentions were given as follows: G. Bradford Ashworth, No. 22; Adolph Treidler, No. 3; Roger Vacher, No. 69; Jean d'Ylen, No. 64. The first two of the Honorable Mentions are Americans, and the remaining two are French.

* * *

XVIIth and XVIIIth century tapestries and other fabrics used to decorate the palaces of Manchu emperors, collected by Dr. Berthold Laufer, have been placed on exhibition in Stanley Field hall by the Field museum.

* * *

The Charles Deering collection of prints in the print rooms of the Art Institute offers a resume of the history of engraving and etching from the early Germans to MacLaughlin of the present American school. The collection includes many masterpieces of Rembrandt, Durer, Meryon and others. There is also a collection of Felicien Rops, made by Mr. Deering, which comprises the first exhibition at the Art Institute of the work of this XIXth century etcher and cartoonist. The exhibition will be on view until December 1st.

* * *

Marshall Field and Company will open, about December 1st, a gallery of modern decorative art as a permanent feature at their store. Miss Carola Rust is the director of the gallery, which has been designed by both American and foreign designers.

The All-Illinois Society of the Fine Arts has arranged for a series of exhibitions to be held at the Almco Galleries. The first of these was of work by Henry H. Brandt. The third annual art exhibition sponsored by the society will take place at the Stevens Hotel, December 19th to 24th.

* * *

An exhibition of prints by Felicien Rops is now on view at the Art Institute. His brilliant technique, stamps him as a master of drawing and his work is now much sought by collectors. The examples shown at the Institute are representative of Rops at his best period. They are from the Charles Deering collection.

* * *

Mrs. Mary E. Aleshire, director of exhibitions of the Illinois Academy of Fine Arts, announces that seventeen paintings in oil and one wood carving have been selected for the permanent collection by Illinois artists at the state museum at Springfield. These works are in addition to the purchase prizes donated by the Friends of Illinois under the direction of Charles S. Peterson in June. A selection of the collection which has been in Springfield this summer was sent by Dr. A. R. Crook to the state fair recently held in this city.

The works selected by jury include the following: "Chicago River," by Jean Crawford Adams; "Old Red Mill," by Karl C. Brandner; "Harbor," by Kathryn Cherry; "April Lace," by Henry B. Colby; "Wood Scene," by Charles Able Corwin; "Main Street," by Elbert G. Drew; "Anno 1818," by Oskar Gross; "Dove," by Indiana Gyberson; "Net Menders," by E. Martin Hennings; "Morning Light," by Carl R. Kraft; "First Snow," by Minnie Harms Neebe;

"On the Creek," by George Oberteuffer; "Still Life," by Carol Olsen; "Norwegian Mists," by Karl Ouren; "After Storm," by Tunis Ponsen; "Fishing Boats," by Josephine Reichmann; "Venetian Doorway," by Marshall D. Smith. The wood carving "Church Collection" is by Carl Hallsthammar.

Jessie and Cornelius Botke and Oscar E. Beringhaus will exhibit at the Chicago Galleries about October 10th, following the exhibitions now being held by Claude Buck, Adam Emory Albright, and Edward R. Sitzman.

INDIANAPOLIS

A prominent member of the Richmond group of artists, George H. Baker, was represented at the Pettis gallery with an exhibition of seventeen oil landscapes, and with groups of pastels and black and white with color, each of these two groups containing nine small pictures. It is the first time that Mr. Baker's landscapes have constituted a one-man show in a downtown art gallery, although his work has been shown here at different times in group exhibitions by the Richmond artists and in the annual exhibition of Indiana art at the Heron art institute, together with an exhibition at the Woman's Department Club several years ago.

Among the larger landscapes, on view were, "Where Wild Sweet Williams Grow," "April Evening," "May Evening," "Young Oaks of Lick Creek," "Evening." Among the other landscapes shown were, "Young Sycamores," "Autumn Willows," "The Volunteer," "Spring Beauties," "Hillside Maples," "Autumn Fields," "Mid-day," "Golden Afternoon," "Lingering Snow," "Breaking Up," "Melting Snow" and "Winter Moonlight."

Goya Exhibition
At Metropolitan
Museum of Art

WILLIAM M. IVINS, JR., in the *Museum Bulletin* On October 15, there was opened in the print galleries an exhibition of pictures in various media, by Goya, selected from the Museum's collections. A number of facsimiles have also been included.

Goya was born in 1746, was pupil and later brother-in-law of Bayeu, was at Rome in the late 1760's, and afterwards became the favorite painter of the Spanish court. He died in exile at Bordeaux in 1828. According to tradition, his career was as tempestuous as that of the hero of any picaresque romance. The writers make much of his escapades, his bull-fighting, and his amours, but in all probability the great event of his career was the illness which, coming upon him in 1792, took him temporarily away from Madrid and left him incurably deaf. Although his intimate relationship with the court continued, he was thereafter shut up within himself, so that, to use the fashionable jargon, the pronounced extrovert became an introvert. Probably while in his retirement of 1792 and 1793, he commenced the series of drawings which he shortly thereafter reproduced by his own hand in aquatint and etching. These prints were published in 1799 and are known as the *Caprichos*. The original design for one which is in this exhibition bears the legend: "Ydioma universal Dibujado y Grabado p^a Fr Goya ano 1797." As etched, the legend is: "El Sueño de la razon produce monstruos."

(Continued on page 25)

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Ackermann Galleries, 50 East 57th St.—Exhibition of XVIIIth century English portraits, until November 30th.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Anderson Galleries, 489 Park Ave.—Paintings, drawings and sculpture by Alexander Archipenko, until November 3rd.

Arden Gallery, 460 Park Ave.—African sketches by Eda Sterchi, October 24th to November 9th. Animal sculpture and sketches by Georges Hilbert, October 29th to November 20th.

The Art Center, 65 East 56th St.—Book illustrations by John Vassos, paintings by Arthur Schmidt, Edward Nagel, and Ignatz Bednarek through October. Cotton prints designed by American artists, November 1st to 16th.

Babcock Galleries, 5 East 57th St.—Paintings by Robert Philipp, until November 3rd.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Bonaventure Galleries, 536 Madison Avenue.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIth, XVIIth and XVIIIth century English school.

Brummer Gallery, 27 East 57th St.—Works of art.

Butler Galleries, 116 East 57th St.—Mezzotints by Hirst, Edwards, Wilson and others during October. Decorative English paintings through November.

Daniel Gallery, 600 Madison Ave.—Opening exhibition of modern American paintings, to November 18th.

De Hauke Galleries, 3 East 51st St.—Works of Odilon Redon, until November 15th.

Down Town Gallery, 113 West 13th Street.—"Paris by Americans," exhibition until October 28th. New lithographs by Max Weber, beginning October 29th.

A. S. Drey, 680 Fifth Ave.—Antique Paintings.

Dudensing Galleries, 5 East 57th St.—Paintings by William Schulhoff, November 3rd to 18th.

Durand-Ruel Galleries, 12 East 57th Street.—Paintings by Guillaumin, October 9th to 30th. Paintings by H. H. Newton, November 1st to 14th.

Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters and antique furniture.

Fearon Galleries, 25 West 54th St.—Paintings by Canaletto, until November 20th.

Ferargil Galleries, 37 East 57th St.—Paintings by Kenneth M. Adams, until October 27th. Sculpture by Hallie Davis and watercolors by Ferris Connah, until November 3rd.

Gainsborough Galleries, 222 Central Park South.—Old Masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Gatterdam Galleries, 145 West 57th Street.—Oil paintings and watercolors by Heinrich Pfeiffer, until October 27th. Paintings by Paul Plaszke, November 1st to 17th.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Paintings and sculpture by Charles M. Russell, to November 7th. Sculpture by Lawrence Stevens, October 29th to November 10th.

Helen Hackett Galleries, 9 East 57th Street.—Lithographs by George Bellows, until November 3rd.

Harlow, McDonald & Co., 667 Fifth Avenue.—Etchings, engravings and drypoints by Robert Austin, until October 31st. New etchings and drawings by Marguerite Kirmse, November 3rd to 20th.

P. Jackson Higgs, 11 E. 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—Detroit Society of Women Painters, until November 3rd.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of prints by living American artists.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary etchings through October. Early engravings and woodcuts through November.

Kleemann Art Galleries, 575 Madison Ave.—Etchings and engravings.

Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.

Knoedler Galleries, 14 E. 57th St.—Early English sporting prints, October 9th to 27th. Portrait of Franklin D. Roosevelt by Pierre Troubetzkoy, until November 12th.

Kraushaar Galleries, 680 Fifth Ave.—Paintings, watercolors and drawings by Richard Lahey, October 22nd to November 3rd.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue.—Old masters and art objects.

Little Gallery, 29 West 56th Street.—Wood sculptures and bronzes by Franz Barwig of Vienna, until November 3rd.

Macbeth Gallery, 15 East 57th Street.—Watercolors of the Canadian Rockies by Olaf Olson, October 16th to 29th. American paintings suitable for decoration, October 30th to November 12th.

Metropolitan Galleries, 578 Madison Avenue.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. & Fifth Ave.—International exhibition of contemporary ceramic art, until October 28th. Engravings by Albrecht Dürer through October, and works of Goya through November.

Milch Galleries, 108 West 57th Street.—Exhibition of landscapes with figures by H. M. Rosenberg and watercolors by Louis Wolchok, to November 3rd.

Montross Gallery, 26 East 56th St.—Paintings in oil, watercolors and drawings by Jack Van Ryder of the Southwest, until October 27th. Pictures by Lucien Abrams, October 29th to November 10th.

Morton Galleries, 49 West 57th St.—Paintings and screens by Eugene Dunkel, October 15th to 30th. Paintings by Shampianier, November 1st to 30th.

J. B. Neumann, 35 West 57th Street.—Italian miniatures of the XVth century, October 8th to 30th. Color prints designed by American artists, November 1st to 16th. Watercolors and drawings by Lily Kettler Frisching, November 5th to 17th.

Newhouse Galleries, 11 East 57th St.—Watercolors by Wayman Adams through October.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Boardman Robinson, until November 12th.

Frank Partridge, 6 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

The Pen and Brush, 16 East 10th St.—Sculpture, drawings and watercolor by Gertrude Farquharson Boyle Kanno, until October 30th.

Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.

The Potters' Shop, 755 Madison Ave.—Decorated pottery by Dorothea Warren O'Hara, until October 31st.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Rehn Galleries, 691 Fifth Ave.—Paintings by Henry Mattson and watercolors by Arthur Allen, October 15th to 27th. Paintings, watercolors and monotypes by Ross Moffet, October 29th to November 10th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of modern French paintings and old masters.

Schwartz Galleries, 517 Madison Ave.—Etchings by Samuel Chamberlain, until November 3rd.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligman Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 East 52nd Street.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Galleries, 9 East 57th St.—Portraits by Neville Lewis, October 29th to November 15th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings and gouaches by Lucrat, October 29th to November 17th.

Van Diemen, 21 East 57th St.—Paintings by Rubens and Van Dyck, November 10th.

Vernay Galleries, 19 East 54th St.—Wetherfield collection of clocks, also rare Queen Anne walnut and Georgian mahogany furniture.

Weston Art Galleries, 644 Madison Avenue.—Paintings.

Weyhe Gallery, 794 Lexington Avenue.—Paintings and drawings by Emil Gauso, October 22nd to November 10th.

Wildenstein Galleries, 647 Fifth Avenue.—Loan exhibition of modern French art from the Chester Dale Collection for the benefit of the French Hospital of New York, to November 3rd.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue.—Selected group of important masters.

typical Louise XV fauteuil, a signed piece by Jean Baptiste Tilliard (1685-1766), who with his son, Jacques Jean Baptiste, conducted one of the best cabinet maker's workshops in Paris. Both Tilliard the elder and the younger worked a great deal in the service of the French court. Our chair, finely carved with foliage and scrolls, was presumably originally gilded or painted, the coating being later on removed when it had become unsightly. The upholstery is covered with a blue damask of the period. The signature, stamped as usual in the wood with a die, reading TILLIARD, does not reveal whether the father or son did the work. The style, however, distinctly Rococo without any classical trace, indicates the decade of about 1740-50, and therefore the father rather than the son (who became a master only in 1752) as maker.

Very characteristic of the XVIIIth century, which virtually created its type, is the small "zebra" table by Mathieu Griaecrd (1689-1776), a member of a large family of cabinet makers, who had come to Paris from Flanders. Mathieu worked for a long time as assistant to Johann Franz Oeben, the famous court

cabinet maker of Louis XV, whose intarsia work he imitated. Our table (signed M CRIAERD), with gracefully curved legs and chased and gilded bronze shoes, is entirely covered with intarsia of different woods (mahogany, lemon wood, walnut, etc.) in an intricate pattern of interlaced bands and stripes.

Gilded bronzework (ormolu), in which the French artists of the XVIIIth century—at least technically speaking—reached an unequalled perfection, is represented as a type. There is on one of the mantelpieces a bronze clock, the work of Cronier, a watchmaker in Paris of the late XVIIIth century, whose masterwork, a large bronze clock with flower plaquettes in Sevres porcelain, is preserved in the Wallace collection in London. Our piece, called *L'amour Guerrier*, shows *Amour* standing upon clouds with a sword at his side, holding a medallion with the bust of Henry IV, the warrior king of France. Other weapons complete the composition. The bronze work is most delicately chased and gilded, the modeling somewhat influenced by Clodian, though not quite of this master's artistic perfection.

(Continued on page 26)

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Goya Exhibition At Metropolitan Museum of Art

(Continued from page 24)

He had found this out by personal experience in the country of silence, a land whose idiom is thereafter frequently to be met in his work. The prints which follow the *Sueño de la razón* in the *Caprichos* are to be compared only to the caricatures of Leonardo da Vinci and Goya's own later series of aquatints known variously as *Sueños*, *Proverbios*, and *Disparates*. His two other great sets of etchings are the *Tauromaquia* (or Bull Fights) and the *Disasters of War*. In the opinion of many hardy and competent judges of such things, the *Disasters* constitute the most important contribution to the artistic history of etching since the time of Rembrandt—but they are only for the stout-hearted.

Just as Goya was the first—and also the last—great artist to use aquatint forcefully and pungently so was he one of the very first to produce notable pictures in lithography. The set of four Bull Fights of Bordeaux, produced in the extremity of his age, are among the greatest masterpieces in their medium, and may fittingly be called major works of art.

Of Goya's paintings it is not necessary to speak, as they are presumably among the things with which all intelligent people who are interested in modern art are acquainted. His drawings are not so well known and for that reason a number of facsimiles of more important examples have been included in the exhibition.

Time with its softening hand has at last made this great artist palatable to those of tender stomachs and academic minds. To the robust he has always appealed, but his beauty is not of the order that is applied in "shoppes."

Detroit Buys French Furniture And Objets d'Art of XVIIIth Century

By WALTER HEIL in the Museum Bulletin

DETROIT.—More than in any other epoch, it is in the XVIIIth century that furniture and small objects are really essential to convey the true atmosphere of a room of the period. During the preceding centuries, more architectonic in their spirit, the proportions of a room alone were almost sufficient to express its artistic meaning. This is different in the XVIIIth century. In the first decades of that century, the ornament, until then the obedient servant of architecture in the most general sense of the word, emancipates itself more and more from the architectonic form on which it is applied, so that in the Rococo period proper (around 1740) it becomes the very essence of the artistic whole. The servant—but passing only—dominates the master. We find now quite logically the all-powerful ornament bending and curling the forms of the smaller objects even more than those of the architecture proper, for which vertical and horizontal

planes are unavoidable. We therefore find, for instance, those typical Rococo chests of drawers, curved and *bombé* in all directions, with the top alone a straight plane. Thus, the andirons which have been recently acquired, are virtually pieces of *rocaille* ornament without any trace of the original purpose form of that device. These smaller objects, thus "ornamentized," were furthermore, as a rule, designed from the very beginning together with the particular room, or at least for a room of that special type, in order that they might function as important "accents" in the ornamental display of the whole. And thus it is that without console tables and other furniture, mounted china on the mantelpiece, gilded andirons, sconces, etc., rooms of the period, although complete in all of their architectural details, look somewhat despoiled and bare, like butterflies that have lost the multi-colored dust of their wings.

Among the new acquisitions we have a

Detroit Buys Art of XVIIIth Century

(Continued from page 25)

Pairs of sconces adorn the narrow panels on either side of the two mantel-pieces. They are both of excellent quality. The one pair, with a putto playing a flute as the upper ending, reveals in its fine feathered acanthus foliage, the style of Pierre Gouthiere (1732-1814), the most prominent artist of the period in the craft of bronze chasing and gilding. The delicacy of the chasing might even allow a tentative attribution of the sconces to the master himself; the date would be about 1775-80. The second pair of sconces, somewhat less graceful and elegant in design, though very good in workmanship, is of a little later date (about 1780). So far we have been unable to connect the pieces with the name of any maker.

On the mantelpiece between these wall lights is a set of bronze-mounted china vases, so characteristic of this porcelain-loving century. The vases themselves are Chinese of the K'ang Hsi period (late seventeenth century) with blue underglaze decoration, obviously, as shape and drawing reveal, made for European customers. The mountings are French (about 1780) done after engraved ornament designs by Jean Charles Delafosse (1734-1789), of whom the heavy laurel and oak garlands are characteristic.

The andirons, already mentioned, each a conglomerate of curving and crisping *rocailles* with an amusing parrot on top, represent the style of the Caffieri, the well-known family of bronze sculptors and chasers, and indirectly that of Juste Aurèle Meissonier, who virtually was the inventor of most of the formal elements of the Rococo proper.



"STILL LIFE"

By GEORGES BRAQUE

In the Twenty-seventh Carnegie Exhibition, Pittsburgh

DETROIT

A number of new paintings have recently been added to the Institute's collection of modern art shown in the galleries on the second floor. To the French

group a charming mother and child by Marie Laurencin, a landscape and a nude by Derain, two landscapes by Segonzac and a landscape by Othon Friesz; to the Italian, two figure subjects by the much talked of Chirico and a still life by Severini. Perhaps no other American mu-

seum can boast of so interesting and inclusive a showing of the modern tendencies in painting and sculpture as the Detroit museum.

Mr. Ralph H. Booth has recently reimbursed the Institute for two excellent

modern paintings which were purchased a year or two ago and which have been hanging at the top of the staircase leading to the second floor: the fine large canvas by the most prominent of the modern English artists, Augustus John, called *The Mumpers*, and the *Blessings of the Earth* by Alfred Partikel, an important modern German artist.

Visitors to the Institute will be pleased to learn that the Tea Room, which had been closed during the summer months, has opened again and is serving luncheon from eleven thirty to two o'clock and tea from three to four thirty.

The Museum's large collection of historical blue Staffordshire, which was presented a number of years ago by Mrs. Gustavus D. Pope, and only a small portion of which had been on exhibition in the new building, has recently been installed in its entirety in new cases in the corridor in front of Whitby Hall.

An exhibition of contemporary graphic art will hang in the Print Rooms from October 1 to 30. It is an exhibition assembled by a new society formed by twelve artists with the object of eliminating the jury system. The arrangement permit each of the committee to invite two artists to show four prints of their own selection. The society is known as the American Print Makers and includes the names of all the well-known contemporary artists.

The Institute's Seventh Loan Exhibition will be held during the month of November, in the form of a collection of French Gothic art. It will include sculpture and the decorative arts of ivory carving, miniatures, enamels and tapestries, which played so important a role in the art expression of the Middle Ages.

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